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Quincy Howe, author of "A World History of Our Own Times" *(See page 10)*

Critics in Hobbles & Blinders

By BEN RAY REDMAN

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November 12, 1949

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TRADE Winds

A HASTY LOOK at publishers' schedules for the balance of the year shows no fiction entry apparently strong enough to shake the strangleholds held on top rungs of the best-seller lists today by "The Egyptian," "A Rage to Live," "Let Love Come Last," and "Mary." Keep your eyes on "The Man with the Golden Arm," "Loving," and "The Dream Merchants," however. They're moving up fast! And come the turn of the year, a whole raft of potential new smashes will pour from the presses. To name just a few: Daphne du Maurier's "The Parasites," John Hersey's "The Wall," Robert Penn Warren's "World Enough and Time," Laura Hobson's "The Other Father," Henry Morton Robinson's "The Cardinal," Elizabeth Goudge's "Gentian Hill," Samuel Shellabarger's "The King's Cavalier," Nancy Ross's "I, My Ancestor," and the new Hemingway novel, as yet untitled. Meanwhile, Dr. Vannevar Bush's "Modern Arms and Free Men" is due November 21, and hailed by advance readers as *the* non-fiction book of the year. It suggests that a defense may soon be found against the atomic bomb. The BOMC rearranged its whole schedule to rush "Modern Arms and Free Men" out in December. . . . Clang, clang, clang should go the booksellers' cash registers, and even Arthur Dragon up in Boston is smiling in anticipation. . . .

A PROMINENT lady columnist has firmly resolved to deduct several thousand dollars from her next year's income-tax return for "depreciation of brain power." "Owners of mines and oil wells are allowed enormous write-offs for depreciation of their income-providing properties," she points out. "*My* only income-providing property is my brain. In twenty years I'll be too old to think clearly and obviously will no longer be able to syndicate three columns a week. I therefore figure my brain is deteriorating at the rate of about 5 per cent annually." This sounds like solid, constructive thinking to me, but I have an idea the Tax Department may react differently. . . . John Gunther's next book will be called "Roosevelt in Retrospect." It's due in the spring. That chore completed, he'll get on to "Inside Washington." . . . A number of books are being designed to celebrate the Catholic Holy Year in 1950. First in line is Farrar, Straus's "The Vatican," by Ann Carnahan with photographs by David Seymour. It will be out in time for Christmas. . . . Cleveland Amory's next book, a novel called "Home Town," has been bagged by Harper. . . . Fleet Admiral William Leahy's memoirs will bear the Whittlesey House imprint. . . . Everybody Wants to Get Into the Act Department: Tallulah Bankhead, Fanny Brice, and Ethel Barrymore are writing their autobiographies, and Mae West is putting the finishing touches on a contemporary novel. . . .

ROOTS. . . . Oliver Herford and Gelett Burgess once joined forces to launch a little magazine, and Herford descended upon William Ellsworth, then president of the Century Company, to solicit a full-page advertisement. "Nothing doing," decided Ellsworth. "Your magazine will be ephemeral." "Just how do you mean that?" asked Herford. "Ephemeral. Ephemeral," snapped Ellsworth. "You'll get sick of the job after five or six issues, and it will suspend publication." "Tommyrot," answered Herford. "I got sick of your *Century Magazine* years ago and it's still going." . . . Ellsworth proved over-optimistic at that. Herford and Burgess folded their magazine after one consecutive issue. . . . James Michener told a *Herald Tribune* Book and Author Luncheon audience how one of his oldest friends reacted to the overwhelming success of "Tales of the South Pacific" in play form. "You're a lucky coot, Michener," observed the friend. "You went to bed the night the show opened a nobody, and awoke the next morning to find Ezio Pinza immortal." . . . (Incidentally, Pinza will retire from the cast of "South Pacific" next June. Possible replacement: Ray Middleton.) . . . When Saxe Commins first lectured at Columbia he wondered if his audience had understood his theories thoroughly. A buxom lady in the class reassured him quickly. "Oh, Mr. Commins," she gushed rapturously, "your literary criticisms were as welcome as water to a drowning man." . . .

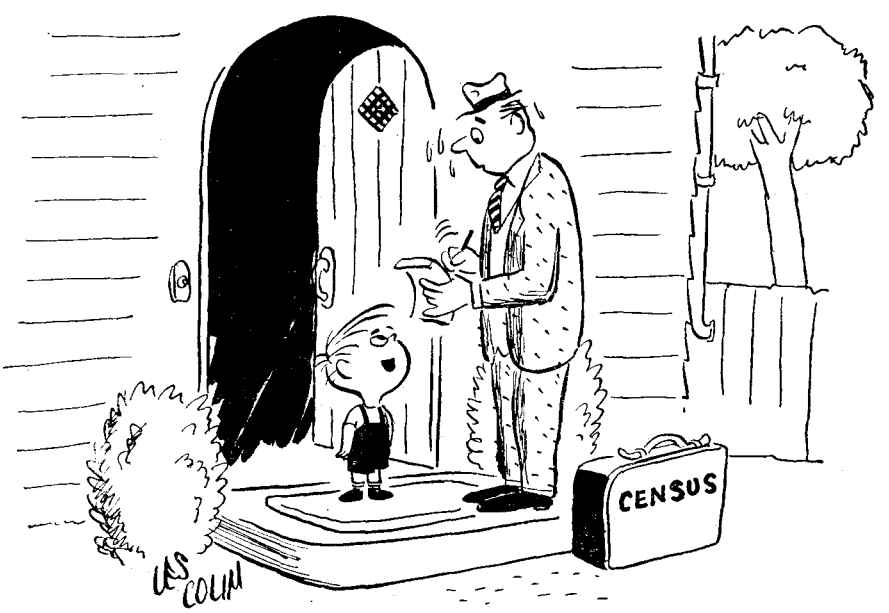
MIDDLE-AGED BROKERS in Wall Street have been gaining quite a bit of consolation from the following essay, condensed from a very swell *Collier's* piece by Corey Ford, which has been going the rounds at a phenomenal clip:

IT'S LATER THAN YOU THINK

Everything is farther than it used to be. It's twice as far to the station, for instance, and they've added a hill, I've just noticed. I've given up running for my train: it leaves faster than it used to.

Seems to me they are making staircases steeper than in the old days. And have you noticed the small print they are using lately? Newspapers are getting farther and farther away when I hold them and I have to squint to make out the news. No sense in asking to have them read aloud: everyone seems to speak in such a low voice I scarcely can hear them.

The barber doesn't hold a mirror



"My father ran away with a waitress. My mother's a burlesque queen. We have $2,000,000 in the bank. I live here with twenty-seven brothers and twelve sisters."

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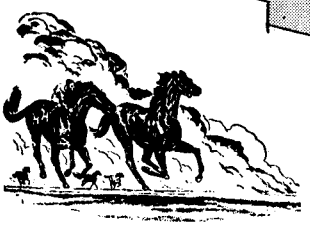

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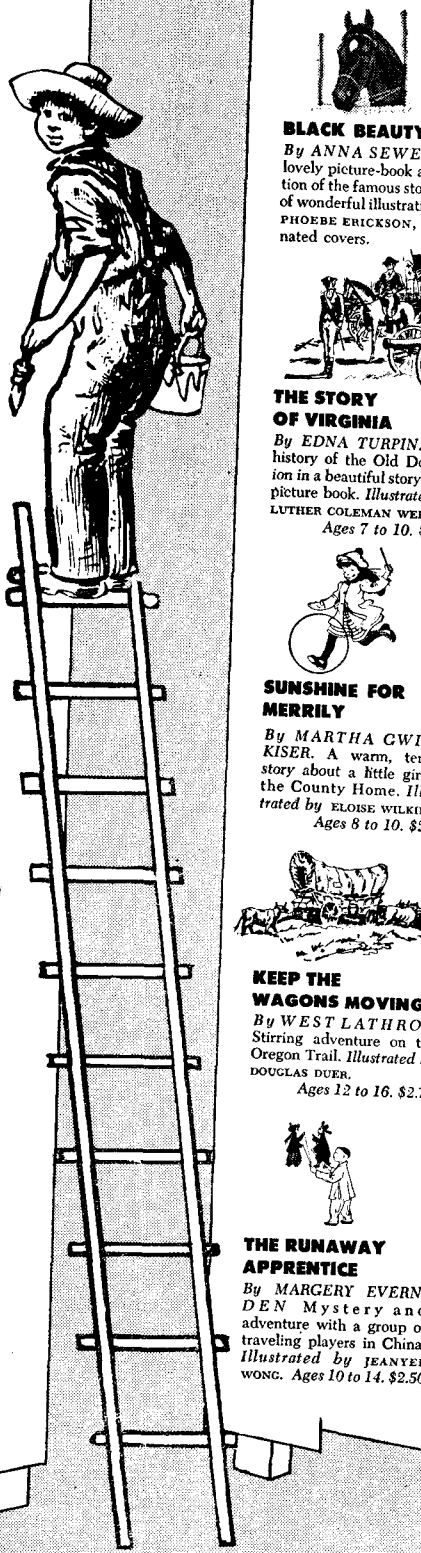

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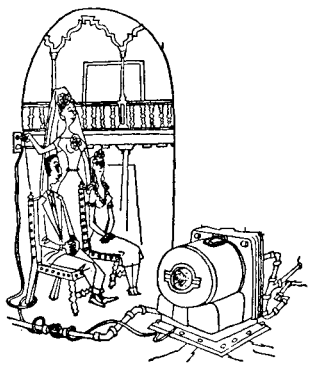
behind me any more so I can see the back of my head. The material in my suits is always too skimpy around the waist and in the seat. And shoe laces are so short they are all but impossible to reach.

Even the people are changing. They're so much younger than they used to be when I was their age! On the other hand, people my own age are so much older than I am. I ran into an old classmate the other night and he had aged so he didn't recognize me. I got to thinking about the poor old fellow while I was shaving this morning. While doing so, I glanced at my own reflection in the mirror. Confound it, they don't even use the same kind of glass in mirrors any more! . . .

MALICE IN LITERARY WONDERLAND. . . . S. N. Behrman, tarrying in Provincetown to complete his biography of Duveen, told of a dinner party where Somerset Maugham found himself seated next to an offensive old bag who spent over half an hour boasting about herself before she discovered she was getting no response whatever. Maugham just bent his head over his plate and shoveled in his victuals in morose silence. "Well,"



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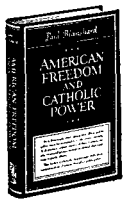

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said the old termagant finally, "you may be the great Somerset Maugham, but to me you're just a bloody bore." Maugham replied gently, "I have found that some people are worth no effort whatever." . . . A Dublin editor, commenting upon an over-praised importation from America, observed, "I remember way back before publishers' blurbs and special exploitation were invented—and authors had to make their reputations by writing!" . . . Robert Yoakum thinks that the typesetter who captioned his story in the *Paris Herald* "French Girl Chosen by Legion to Inaugurate U. S. Pappy Drive" made the mistake on purpose. . . . Ralph Bates, whose first novel in several years is now in galley proofs, told a class in adult education at NYU, "I should like to restore conversation as a means of development in teaching. Conversation has become a lost art in America. It was killed by the wisecrack." . . .

AN ASPIRING young author in Pottstown, Pa., working as a postal clerk until his ship came in, found a way to hasten the landing last season. He developed an uncanny accuracy in forecasting football and basketball results, won a last big prize by guessing the exact scores of twenty-four major contests. A nasty skeptic from the journal that offered the prize discovered that the young man postmarked the envelope the day before the games, waited until the results were tabulated, then mailed it. When last observed, his ship was headed for the Federal hoosegow. The charge: using the mails to defraud. . . . Sadder still is the story of what happened to a poor fellow in Rochester. He studiously pored through "Peace of Mind," "Peace of Soul," "A Guide to Confident Living," "How to Stop Worrying," and "How to Relax," and tried so hard to live up to all the precepts that he suffered a complete nervous breakdown. He cries for hours on end and warned one guard, "Try looking contented just once around me and I'll bite off your arm."

—Bennett Cerf.

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The Saturday Review of Literature

Critics in Hobbles & Blinders

BEN RAY REDMAN

IT IS unlikely that any considerable portion of any large reading public has ever been, or ever will be, interested in serious literary criticism; but it is a matter for concern, or at least for investigation, when it becomes obvious that a growing body of such work is becoming more and more incomprehensible, or repellent, to more and more experienced readers and writers who, mistakenly or not, think they have reason to believe in their own literary qualifications and in their ability to cope competently with "the record of the best and happiest moments of the happiest and best minds." This is the situation in the United States today. The so-called New Criticism is now eliciting baffled or angry responses of the same kind as those which have been evoked by the so-called New Poetry for some twenty years.

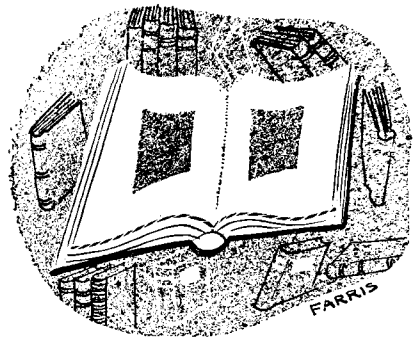
The reasons for this state of affairs should be plain to anyone who has spent time on the more extreme specimens—authors and texts—of the new school; and it is easy to sympathize with those who feel moved to defend themselves against what they do not understand, or do not care to understand, by a blanket denial of its worth and even its sincerity. But when we condemn without understanding we condemn only ourselves. So it would seem worth while, before denouncing or approving, to try, so far as our lights will permit, to form a clear idea of what the New Criticism is—by an examination of its origins, purposes, practices, and peculiarities.

At the very beginning of this task we encounter a slight difficulty. We know who the New Critics are, and we hardly require signatures to recognize their products whenever we confront them. We know that some of the best examples of the American branch are to be found in the files of *The Kenyon Review*, edited by John Crowe Ransom—who named this contemporary critical movement with a name borrowed from J. E. Spingarn, who used it to dub another kind of criticism back in 1910—and we know that some of the best examples of the English branch are to be found in the files of *Scrutiny*, from which Eric Bentley recently drew the contents of his excellent anthology, "The Importance of Scrutiny,"* thereby offering the work of F. R. Leavis, L. C. Knights, and their colleagues to a larger transatlantic audience than they had hitherto addressed. Yet, with all this knowledge, we are still teased by our inability to pin the New Criticism down—to grasp it as a precisely definable object, or bound it as an exactly measurable field of activity.

The trouble is that the New Critics exhibit among themselves as many radical differences as they do shared interests and similarities. Mr. Leavis does not employ the methods of William Empson; Mr. Ransom is hardly in perfect accord with I. A. Richards, and R. P. Blackmur's development is but one example of a New Critic refusing to stay put. Allen Tate is usually regarded as a member of the school we are discussing, and he is surely a member by association, if nothing else—even if he professes not to know just what the New Criticism is. But when we look into the beautifully printed and decorated limited edition of "The Hovering Fly and Other Essays,"† for example, we find little to excite the choler of even the most conservative reader. Certain minor stigmata of the new school are there, of course, along with proofs of a critical intelligence that is vigorous, ingenious, and persevering. We note, in the title essay, the characteristic building of too large a structure on too frail a base, and we hear occasionally those accents of condescension in which the adepts are wont to address dwellers in outer darkness. But no reader—unless his mind had been poisoned previously against Mr. Tate—could be either baffled or angered by these miscellaneous papers. Indeed, as one surveys the field of our discussion, and the highly individualistic figures working within that field, one must conclude that these New Critics are in many instances divided from one another by differences as great as that which led Synesius to launch his "Praise of Baldness" against Dio's "Praise of Hair."

*THE IMPORTANCE OF SCRUTINY. Edited by Eric Bentley. New York: George R. Stewart. 444 pp. $5.75.

†THE HOVERING FLY AND OTHER ESSAYS. By Allen Tate. Cummington, Mass.: The Cummington Press. 102 pp. Limited 245 copies. $10.



IF THIS is so, it would seem to throw out of court the charge that these writers are "coterie critics"—and I believe that it does, in large measure. (Here we may pause to remind ourselves that we need look no further than several brilliant periods of French literature to be thankful that literary coteries have lived and flourished. And we may also remind ourselves that even when a coterie insists upon writing in a private language nothing is lost save readers.) The New Critics are bound together by common interests and aims. That is manifest. It is also plain that they have no itch for popularity, and no intention of compromising their endeavors by concessions to those whom they consider unfit readers. They have, generally speaking, certain common standards of excellence. Nearly all of them would agree with W. K. Wimsatt, Jr.'s statement: "Every good poem is a complex poem and may be demonstrated so by rhetorical analysis"; and most of them would probably subscribe to the further

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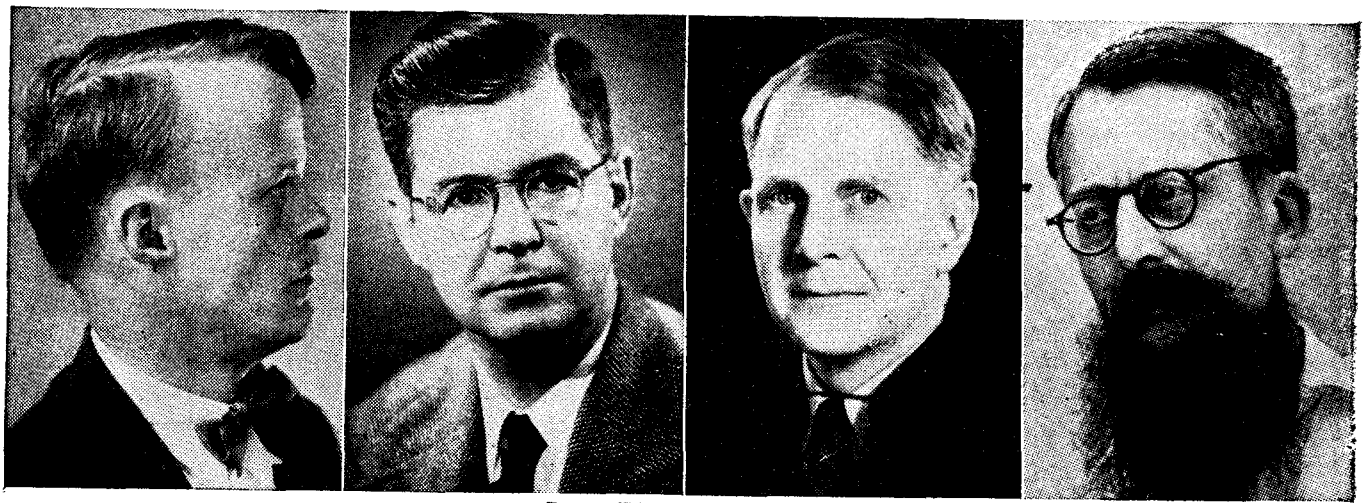

—Fonville Winans. —Andrew Stofan. —Cameron Macauley.

Allen Tate, Cleanth Brooks, John Crowe Ransom, and William Empson—"as many differences as similarities."

statement that "it is only in virtue of" the poem's "complexity that it has artistic unity." They are pretty well agreed on the results to be derived from the close verbal analysis of texts—we must note in passing that they have concerned themselves far more with poetry than with prose—and are insistent upon the requirement that criticism be as purely objective as possible.

MR. RICHARDS, for example, argues that the poetic experience must be kept free from "the irruptions of personal particularities," and at the same time he declares that, "into an adequate reading of the greater kinds of poetry everything not private and peculiar to the individual reader must come in. The reader must be required to wear no blinkers, to overlook nothing which is relevant, to shut off no part of himself from participation." In short, he must perform the double-jointed feat of participating in, or experiencing, the poem with every particle of himself, while admitting into the poetic experience nothing which is "private and peculiar." It may be fair to ask: When you have purged a person's receiving equipment and his responses of all that is private and peculiar—of all the conditioning factors and residues of individual experience—how much responsive power can remain? But let us postpone such questions.

The New Critics are both suspicious of evaluative judgments and in vigorous revolt against the historical-biographical approach so long dominant in literary scholarship; yet few of them would go so far as to deny that there is much valuable writing which we cannot fully understand without command of the pertinent "facts" behind it. As Mr. Ransom himself says: "There is hardly a critical problem which does not require some arduous exercises in fact finding; but each problem is quite specific about the kind of facts it wants."

As Mr. Wimsatt's remarks would indicate, these critics like their poetry to be packed with meaning—John Donne holds a nearly unique place in their esteem—and they are skilled in ferreting complexities from lines that seem simple to ordinary eyes and ears. One may find clues to some of their abiding interests in the frequent recurrence throughout their writing of such words as "ambiguity," "ambivalence," "dichotomy," and "paradox"—accompanied by such secondary favorites as "strategy," "maneuver," "tension," and "texture."

But all the likenesses that we can discover among these critics—of theory, principle, method, vocabulary, and objective—are not sufficient to sustain the charge that they compose a coterie. They add up to something a good deal bigger than a coterie, whatever we may think of the value of their labors. As for that other charge, of insincerity, it cannot be made to stick for an instant. Whether or not we agree with Mr. Empson that "the machinations of ambiguity are among the very roots of poetry," or with Cleanth Brooks that "paradox is the language appropriate and inevitable to poetry"—whether or not we follow Mr. Ransom's division of a poem into a "universal argument" and "a local texture or tissue of concrete irrevelances," or Mr. Tate's studies of "intention" and "extension"—whether or not we believe in the adequacy of Mr. Richards's psychology, or in Mr. Eliot's competence to appreciate Milton, we may be sure that all these gentlemen hold poetry to be a rich and precious possession of mankind, a high activity, and that they are seriously, devotedly intent on exploring its wealth and exhibiting its value. The extent of their success is, of course, another matter.

We are told that the New Criticism came into being in response to challenges presented by modern poetry's increasing complexity; critical tools more exact than those traditionally available, and a more precise use of them, were required to deal with the rhetorical entanglements and stratified ambiguities of the New Poetry. We are also told that the founding fathers of the New Criticism are T. S. Eliot and I. A. Richards—with Mr. Eliot enjoying chronological precedence. For the originating, seminal texts we must go back to the years 1920 and 1924, to Eliot's "The Sacred Wood" and Richards's "Principles of Literary Criticism." (Some genealogists would lead us beyond Eliot to Rémy de Gourmont, but having lived for many years in intimacy with Gourmont's many books, I am not persuaded that this is a true line of descent, even if it is one that Mr. Eliot would himself acknowledge.) Of course, both these originating authors have developed and altered during the last quarter of a century, but we may ignore these changes here and concern ourselves only with the two books mentioned, for it is from this pair that the kind of criticism we are examining is supposed to stem.

When we return to them, in search of influences and responsibilities, what do we find? In "The Sacred Wood" we find certain principles, attitudes, tones, and mannerisms that have proved widely acceptable to Mr. Eliot's admirers, and become standard equipment for many New Critics. (Conspicuous, for example, are specimens of what we may call the Olympian aside, of which Mr. Eliot still remains the incomparable master, despite all imitation and rivalry. There are, too, a few complementary and choice specimens of the mock-humility which the new school so often affects.) In "Principles of Lit-

(*Continued on page* 60)

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History. *Most volumes of history published during the last generation have been the work of "professional historians"—that is, men trained in the tradition of German scholarship who make their living usually by teaching, rarely from their writing. Their books—with numerous exceptions, of course—have been celebrated more for their judicious and exhaustive use of source materials than for grace of literary presentation. As a result, many readers of the kind who in earlier times read history for pleasure as well as information have been neglecting it. Yet there is increasing evidence that a new cycle of historical writing is setting in—as Geoffrey Bruun and Garrett Mattingly, both trained as professional historians, point out in the reviews we publish below of "A World History of Our Own Times" and of "The Conquerors."*

Eighteen Years of the Twentieth Century

A WORLD HISTORY OF OUR OWN TIMES. Vol. I: From the Turn of the Century to the 1918 Armistice. By Quincy Howe. New York: Simon & Schuster. 695 *pp.* $5.

By Geoffrey Bruun

UNLESS succeeding volumes of this projected trilogy fall below the first, the jealous camp of professional historians must welcome another intruder to their midst. The muse of history continues to smile upon outsiders. Churchill's great work on "The Second World War" has reached its second volume. Robert E. Sherwood's "Roosevelt and Hopkins" demonstrated that an outstanding dramatist could also produce an outstanding critical biography. Thomas B. Costain has recently shown in "The Conquerors" how brilliantly a master of historical fiction can master the writing of history itself. And now Quincy Howe, renowned news analyst of the Columbia Broadcasting System, has commenced a stimulating narrative that promises to be one of the most graceful and entertaining chronicles of our disgraceful century.

Mr. Howe's aims are admirable, his execution so seemingly effortless that it is easy to underrate the virtuosity of his achievement. "World History" is one of the most pretentious catchwords in current usage, but lower a net into the stream of news for a single week and the resulting haul will rip the phrase into a thousand categories. To maintain a sense of proportion when the value of events is changing overnight demands exceptional balance and decision. Those who attempt to write recent history must solve the problem of relative emphasis by adopting a definitive style, organization, and mood, holding fast to these functional norms throughout the execution of the work. The success Mr. Howe has achieved in this opening volume proves how completely he appreciates this rebellious problem.

This three-volume world history on the first half of the twentieth century was undertaken with a triple purpose: "to depict from a contemporary point of view the events and personalities that shaped the past fifty years; to relate these events and personalities to one another on a world scale; to draw conclusions from this material in the hope of stimulating the reader to do the same." The "reader" Mr. Howe has in mind is the average intelligent American whose interests, tastes, and limitations he knows so thoroughly. The approach, he acknowledges in advance, was suggested by "the pioneering work of two other journalists, Mark Sullivan, who wrote "Our Times," and Frederick Lewis Allen, who wrote "Only Yesterday." The hope that inspired the author in attacking this diffuse and difficult material was the aspiration to "recapture some of the past on a world scale in such a way as to remind Americans that events abroad as well as at home have gone into the making of our world, our country, and ourselves." These yardsticks, which he has lived up to with rare fidelity, are the fairest measures by which to gauge the style, organization, and mood of Mr. Howe's work.

The style in its texture and its tailoring is admirably suited to the general reader, and the price demanded in terms of intellectual concentration is never too high. It is a style of unfailing lucidity and vigor, pruned of technical obscurities and pedantic mannerisms. It admits such colloquial-

THE AUTHOR: Quincy Howe, who is also author of "England Expects Every American to Do His Duty" and "Blood Is Cheaper Than Water," has been working on the volume opposite for five years. No disciple of any particular theory of human behavior, he is "not interested in trying to sell a bill of goods." "I'm not too sure about a great many specific things myself. But I would like people to have an approach that is rational, factual, and yet has some imagination—one that admits the possibility, in fact, the inevitability of error. I would like to try to keep people open-minded and not afraid . . . to have them enjoy history and current events, to get some amusement, and appreciation of human character from the news. Not to feel it is all grim." In the book "The News and How to Understand It" he has elaborated this thesis; over the air, as commentator for WQXR (1939-42) and CBS (1942-49), he has practised it. Since January Howe has been on the weekly television show "The First Person," and for several weeks past he has been moderator for "Invitation to Learning," two roles in which his glib tongue comes in handy. He started his career, in publishing, when he returned from a year at Christ's College, Cambridge, in 1922. "I figured the best way to get your first job is to use pull, so I used father's on *The Atlantic Monthly*." (Father is M. A. De Wolfe Howe, the biographer and historian.) From a bench in the business department of *Living Age* he progressed through translations of French and German to the editorship in 1929, and six years later became editor-in-chief of Simon & Schuster. Although mostly away from home since age fourteen, he is still essentially a product of Brahmin Boston, albeit, in a conservative way, a "heretic." "The great thing about Harvard, about Boston, and about England is that they are so sure of themselves that they permit a diversity of opinion." —R. G.

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isms as "had the edge" or "wired for sound" but it is not self-consciously vulgarized and it avoids the sin of facile simplification. It does, however, shed some of the burdens of formal history, for it scants statistics and avoids the discussion of forces, factors, trends, ratios, incidences, and other ghost words from the dismal science. Decisions are made here by men, not by things, and principles are expressed through personalities. The narrative is given color and warmth by the frequent use of quotations, by catching the great men of the period off guard, and by revealing their foibles and inadequacies with the dispassionate immediacy of the candid camera. Three hundred photographs, cartoons, and maps add to the impression that this is history successfully visualized.

For organization this lively volume borrows the standard devices of the conventional textbooks. Part One discusses "The World of 1900" in eight topical chapters. Part Two, under the title "Prewar," contains twelve chapters on the major world developments from 1900 to 1914. Part Three deals with "World War I" in six chapters. There is a selected bibliography of some 200 titles and a fifteen-page index.

The mood of the work is perhaps its most notable triumph. Mr. Howe manages to remain at once interested and detached, immersed in the drama he relates yet immune to its corroding passions. He finds history a subject of infinite entertainment, a subject that the expert can present without condescension, for the public's edification and enjoyment. He knows it is a subject that becomes more entertaining if one stresses men rather than laws, antagonists rather than issues. This book vindicates his contention that "the rapid pace of the twentieth century compels the journalist to write history and the historian to write journalism." In writing it Mr. Howe brought to his task the virtues of both professions, combining scholarship, broad vision, and sanity with an acute sensitivity to news values, personalities, motives, poses, and picturesque details.

Yet a work written in this spirit cannot escape some of the defects of its virtues. The treatment has breadth and color but no great depth and the events depicted are never aligned against any long historical perspective. Its tragic theme is the end of an era, the calamity that engulfed the greatest civilized community the world has known. But the book never rises to the height of this great argument. What Mr. Howe offers, with a spectator's *sang-froid* and keenness of observation, is a summary of the opening acts of a drama still upon the stage. He submits few criticisms and no ultimate judgments because such verdicts would be out of place before the final curtain. This volume is an introduction to a history of our time for our time, constructed by an acknowledged master in the art of intelligent popular presentation.

Norman Conquest to Magna Charta

THE CONQUERORS. By Thomas B. Costain. New York: Doubleday & Co. 430 pp. $4.

By Garrett Mattingly

ENGLISH history, the English history our grandfathers enjoyed in Dickens's "Child's History of England" or, if they were intellectual, in the volumes of Mr. David Hume, is full of good stories, stories once a living part of our tradition, which now we are beginning to forget. It is time somebody undertook to retell them so that they can be enjoyed again by American readers, and Thomas Costain is a fine man for the job. He knows how to manage a smooth, simple, fast-paced narrative; he has a genuine gusto for action and adventure and pageantry and all the romance of the past, a sharp eye for the vivid, colorful detail and the memorable word or incident, and a shrewd sense of just how much complication the several million Americans who sometimes choose a book instead of the radio are prepared to stand for. His historical novels have proved that he has those qualities, and also that he has the tireless, space-devouring stamina of the long, steady goer, so that we may reasonably hope that before his vast public is through with this volume he will be ready with the next of the twelve he plans for a complete pageant of England. More power to his elbow!

This volume starts with the Norman Conquest and carries the story of the foreign kings from Stamford Bridge and Hastings to the granting of Magna Charta and the death of wicked King John, a well-chosen starting point and a lucky period to begin with. The Angles and the Saxons were perhaps an estimable but certainly a dull and confusing people; except for King Alfred and the cakes nobody has ever been able to remember much about them, and in an historical pageant they are certainly much more manageable as a Chorus of Oppressed Peasantry than when wandering aimlessly around the center of the stage.

But beginning with William the Conqueror English history develops a story line, a natural continuity only temporarily interrupted by the disorderly intrusion of Stephen-and-Matilda. And, better still, every one of the major actors is a clear-cut, interesting character. The Norman and the early Plantagenet kings were, almost without exception, notably strong or notably weak, brave or cowardly, generous and noble or mean and treacherous; their queens and lady friends were usually dazzlingly beautiful and either very virtuous or very wicked; even their disorderly relatives and their barons and clerics are, when they emerge into history at all, easy to tell apart. They all did and said appropriate and exciting things, and lived and died in interesting and characteristic ways. Or at least, if that wasn't always quite true, it is now, and has been for centuries. As you can see by the illuminations that accompany their creeds, the monkish chroniclers had no use for chiaroscuro; they liked good, strong, clean colors and sharp contrasts, and they are the people we have to depend on. Mr. Costain is perfectly well aware, of course, that historical scholars this past century

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have been chiefly occupied in toning down these bright colors and making the sharp edges vague and fuzzy, but he also knows enough not to spoil a good story by not telling it, and he makes a modern best of this glittering, imperishable stuff. Open the familiar story anywhere, I don't care how many times you've read it before, and I guarantee you'll have a hard time putting it down. You'll even get the feeling that you don't know how it's going to come out.

Historical scholars will grumble about Mr. Costain's story treatment, of course. They will accuse him of grave misinterpretation, of leaving out inconveniently undramatic forces and tendencies that had more to do with the history of England than the bustling doings of kings, of ad-libbing picturesque details, sometimes out of the wrong period, of mistreating documents and reading back into the twelfth century the emotions and motives of the twentieth. But they will not be able to impeach his facts. They are estopped. By way of bibliography the book has a large and astonishingly catholic reading list, but the author says cagily that of course this isn't all he has read, and one can see that it is not. Besides, the introduction has an airy reference to "ransacking old and forgotten histories, searching through memoirs and diaries and church documents, etc.," all unspecified. Finally, Mr. Costain has supplied no footnotes, so that no one can tell what source he is using for a particular assertion.

I am sorry about this. I know at least half a dozen scholars each one of whom would cheerfully give his left arm, up to here, to get the other hand on an unpublished diary which told what the commoners really thought about Thomas à Becket, or on a juicy set of memoirs of the court of Richard Coeur de Lion. Now if Mr. Costain has used such documents as these he ought to release them, or at least tell where they are. Meanwhile no really scrupulous scholar is going to question a single assertion of fact, no matter how surprising or peculiar, as long as there is a chance, however slight, that it is substantiated by an authentic document known only to one person. Not that these facts matter so very much. History is also story, and in the story legend has its place as well as verifiable fact. It is much better that a people should know the story than that they should know nothing of history at all, and now that Mr. Costain has undertaken to retell it, it's practically certain that a lot more people will. They need not be fearful of being seriously misled.

100 Years in a Cistercian Monastery

BURNT OUT INCENSE. By the Rev. M. Raymond. New York: P. J. Kenedy & Sons. 457 pp. $3.50.

By Ashley Pettis

ONE of the strangest anomalies of our time is the phenomenon of the appearance and growth of contemplative religious oases in the spiritual desert of a vaunted Christian civilization. When the only general acknowledgment of the existence of Christ is the affixing of the debated date of His birth on letters and legal documents, no matter how evil in nature, rather than in the conduct of human affairs, the practical regard for the Supernatural may well cause wonder.

A natural outgrowth of this newly acclaimed spiritual fertilization is the efflorescence of a literature, not only historical, but narrative, contemplative, and mystical. This is particularly true of the Order of Cistercians of the Strict Observance, from which have sprung the works of Thomas Merton, and also of the Rev. M. Raymond, whose history-narrative of the first hundred years of the Cistercian Monastery at Gethsemani, Kentucky, "Burnt Out Incense," now makes its appearance.

Fr. Raymond refers to his book as "romanced history," but in doing so has scarcely served himself so well as he has served the tale of the Trappists in Kentucky. To be sure, he has placed in bolder or lesser relief, through narrative treatment, the real people who came from France and struggled to found the first Cistercian Monastery which has survived in America and become the prototype of others to follow. But at no time has Fr. Raymond deviated from historical truth to inject unreal or romantic situations for specious effect. Without any of the devices of artificiality or "popularizing" that we have come to associate with "romanced history," his characters and their deeds are enlivened with imagination, candor, adherence to existing records, and with the spirit of humility, service to God and man, inner grace, even the severity of the contemplative life. Whether the account be concerned with a high dignitary of the order or an ardent religious, in the "burning of one's being as incense in praise of the Author of Being," one is inducted into the sublimity of supreme achievement emanating from a life of prayer, or given a glimpse into the mysterious shadows created by fleeting figures in a cowled moment.

The Cistercian formula, if so it may be called, of "fasting, abstinence, solitude, silence, and hard labor" combined with "unquestioning obedience," is scarcely one for popular appeal in the practice, though it may well be in the reading. It is in this reversal of the universal concept of values that the lives of religious contemplatives seem so extraordinary; that these quiet, persevering men are willing "to forget the cost, to take life and willingly hurl it into the consuming fire of love to burn out in Adoration of the Creator of All." In so doing, all of our entrenched ideas concerning success and worldly achievement are disregarded.

In seeking first God's Kingdom the religious contemplatives have achieved a material success and independence which well might be the envy of individuals or organizations that have followed the traditional road of success for success's sake, that have sought material wealth, and, achieving it, have become spiritual pigmies.

Fr. Raymond has not attempted to "sell" the idea of the contemplative life, however entrancingly he may have brought people from the musty pages of history and shown them with those illuminating touches that give credence to fiction and character to names. Since this view of Cistercian life is not presented by Fr. Raymond through rose-colored glasses, the reader is never the victim of delusions. Contemplatives do not sleep on beds of roses, but on planks and straw; they do not even raise roses, but potatoes. Their lives are rigorous, but they have attained peace in a world in which there is no peace.

As Fr. Raymond's narrative progresses through the devious paths and tribulations of transplanted pioneers, in the best American tradition, to a phenomenal growth from which have sprung sister houses throughout America, with American postulants in ever-increasing numbers, one gains the deep conviction that the achievements of the Cistercians in this country have resulted from their preservation of constant, unquestioning contact with the Supernatural, through prayer and personal sacrifice; while, at the same time, realizing the existence of the natural and the necessity of coping with it successfully. In so doing they have "rendered unto God the things that are God's; unto Caesar the things that are Caesar's." And, in spite of their earthly existence being far removed geographically from centers of population, they loom as spiritual giants.

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Fiction. *Two first-rate historical novels are reviewed this week. Dorothy Clarke Wilson's "The Prince of Egypt" brings to life the story of Moses as a royal personage and a priest who led the tribes that accepted his teaching into the safety of the wilderness. Robert Graves's "The Islands of Unwisdom" is a rousing and historically accurate story of the ill-fated expedition of Spanish conquistadors to the Solomon Islands, led by the first and last woman admiral in the Spanish Navy, Ysabel Barreto. The twenty-fifth anniversary of* The New Yorker *is commemorated by the publication of fifty-five stories drawn from the last ten years of its brilliant career. In all these years it is safe to say that no anthology of contemporary American fiction has appeared without contributions from this magazine. The reader will find stories in the current volume never before published in a* New Yorker *anthology.*

Odyssey of a Strange Flotilla

THE ISLANDS OF UNWISDOM. By Robert Graves. New York: Doubleday & Co. 328 pp. $3.50.

By Samuel Putnam

WE HAVE heard a good deal of late regarding the sad plight of the historical, or pseudo-historical, novel in America today. The billowy-bosomed heroine and the lurid prose on the jacket flap have become at once a symbol and a jest. It is true that we still have a few self-respecting and history-respecting practitioners, with a background of sound scholarship as well as the ability to tell a story—to mention names would perhaps be invidious—but on the whole there is little doubt that a once noble if always perilous genre has sunk to a very low estate among us.

Meanwhile, from across the Atlantic, Robert Graves has consistently carried on, and if this reviewer is not mistaken, many of our fictionists who turn to the past for their themes have much to learn from him. "The Islands of Unwisdom" is his eleventh novelistic adventure in the domain of history (he would classify "Watch the North Wind Rise" as post-historical), and the sum of his achievement, in retrospect, is an impressive one. He knows what it is to be a successful novelist, in the usual sense of that term, but success has not spoiled him; he has constantly grown not only in his mastery of story-telling technique but also in breadth and depth of vision.

Let us not forget, as we are likely to do, that the author of "I, Claudius" and "Claudius the God" is the same writer who, in "Good-bye to All That," gave expression many years ago to the disillusionment of the World War I generation. He was thinking about life and the world then, and he has never stopped thinking about them. Questioning man's archives from the thirteenth century B. C. ("Hercules, My Shipmate") to the Atomic Age, he would wrest an answer if he can, cast it into a creative mold, and bring it to us for our pure enjoyment.

Scholar that he is, he has a reverence for historical truth; but he also happens to be a poet sensitized to the uses of the imagination. That is why his books are intellectually so satisfying on the one hand while on the other hand appealing to a wider audience bent on nothing more than entertainment. It is a rare combination and one we should appreciate.

Take the present tale. Based upon an authentic account of a Spanish conquistador expedition to the Solomon Islands in 1595, it has every element of love, intrigue, and bellicose excitement that a publisher with an eye on the sales chart could possibly desire. There is even a ruthless domineering heroine of the type so popular nowadays, as witness the jacket blurb: "Ysabel Barreto—beautiful and dangerous—who used treachery, intrigue, and love to become the first woman admiral in the Spanish Navy and then embarked on a perilous voyage, filled with incredible and startling adventures," etc. It is all quite accurate for once, as far as it goes, but it by no means tells the story. The ill-fated undertaking of General Mendaña y Castro, who, under a patent from Philip II, set out from Callao, Peru, to establish a marquisate in those South Pacific isles "where no Solomon [that is to say, no wisdom] was found," has a far deeper meaning than this.

Robert Graves—"a reverence for historical truth . . . sensitized to the uses of the imagination."

The author himself points the moral explicitly enough in his introduction.

> What has interested me most in the story [he says] is its bearing on the history of Spanish colonization. When the missionary spirit predominated, as in the Philippines, the natives benefited in the long run, despite governmental corruption; when precious metals excited the greed of conquest, as in the New World, they suffered cruelly; but when there was an irreconcilable conflict of motive, as on this occasion, they were abandoned (in the Spanish phrase) "to the claws of him who held them first."

This is the book's real theme, for there was such a conflict here between priest and conqueror; and the lady admiral's black-magic slaying of her husband, her seduction of the chief pilot, the internecine rivalries aboard ship, the plots and counterplots and bloody murders, the heartless starving of the expeditionary force by their feminine commander, the butchery of the trusting natives, and all the other episodes are tributary to the larger one that was occurring on the stage of history.

At a time when the famous "black legend" of the Spanish conquest is being carefully re-examined by scholars, Mr. Graves has contributed to the popular knowledge of the subject by rescuing a number of old documents from near oblivion, and by reconstructing the Odyssey of one of the strangest flotillas that ever sailed the seas he has given us a first-rate thriller which really deserves a place in the best-seller list.

Samuel Putnam's translation of Cervantes's "Don Quixote" was recently published by Viking.

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Moses and Akhnaton

PRINCE OF EGYPT. By Dorothy Clarke Wilson. Philadelphia: The Westminster Press. 423 pp. $3.50.

By Bradford Smith

IN ONE of those coincidences familiar to publishers, hard on the heels of "The Egyptian" comes this absorbing, fast-moving, and plausible tale of Moses, a prince of Egypt. In several ways Mrs. Wilson's book will seem almost a sequel to Waltari's. Where "The Egyptian" dealt with the reign of Akhnaton, "Prince of Egypt" deals with the influence of that reign upon Moses. Descendants of the great —and greatly hated—Akhnaton play their part in her story. Moses in his origins much resembles Sinuhe, Waltari's hero—a name reincarnated in Mrs. Wilson's book. There is a similar convincingness of background. Ancient Egypt seems to live again, with something of the magic Shakespeare gave it in "Antony and Cleopatra." And Mrs. Wilson makes out a plausible case for Akhnaton's monotheism as the basis of Moses's religion.

With a plot as intricately woven as the fabrics she likes to describe, Mrs. Wilson begins with Moses as a young prince in the family of Pharaoh, ending with the successful crossing of the Red Sea and the escape from the pursuing Egyptians. Introduced with a naturalness that seems inevitable, each thread falls into place to make a completed fabric at the climax. This sense of pattern, of design, has not been especially popular in twentieth-century fiction. It is rather pleasant to meet it here, where it seems to harmonize with the exotic background.

Mrs. Wilson makes the most of that background—the sumptuous temples and palaces, the nudity and love making without sense of sin, the contrast between great wealth and miserable slavery. Unlike many historical recreations, this one does not obtrude its background because the author focuses, as a novelist should, on the story she is telling. As a result, her backgrounds often have the effect of supplying not only atmosphere but suspense, where eagerness to get on with the story is heightened by the temporary suspension of the dramatic for the descriptive.

Excellent as her plot, her backgrounds, and her vividly contrasted characters are, it is Mrs. Wilson's interpretation of Moses which is bound to attract the most attention. The Bible tells us nothing of his life as a prince. Mrs. Wilson shows him from

—*From the book jacket.*

youth to manhood moving as an equal among the children of Pharaoh—falling in love with the golden skinned, strong willed Nefretiti, leading an army beyond the fourth cataract, exploring the forbidden city of the hated Akhnaton, and at last making the frightful discovery that he is not a royal-born prince but a son of the despised Hebrew slaves who are building a new city for the Pharaoh.

With this discovery all the previous incidents of the story fall into place. His pursuit of the forbidden god Aton has given him the first inkling of the monotheism which he is to teach his people. A military leader, he knows how to organize the tribes for the flight from Egypt. Trained to the Egyptian priesthood, he can make rods turn to snakes. The wise and tolerant Sinuhe, father of one of the three wives Mrs. Wilson generously gives Moses, supplies the information necessary for the other miracles, including the crossing of the waters. Mrs. Wilson's handling of the miracles, incidentally, is satisfying—explanatory without being pat, naturalistic without destroying their strength. An occasional inappropriately modern word, and a style suffering somewhat from the urgency of getting the story told are the only blemishes.

An author's note on the jacket says, "If I have divested Moses of some ancient mustiness and legend and made him a bit more real for this generation. . . . I shall have more than achieved my purpose." Well, Mrs. Wilson has done a good deal more than that. She has written a quickly paced story, she has made an ancient civilization live, created people who seem alive, made a familiar Bible story seem plausible, and interpreted the source of Mosaic law and belief in such a way as to give them historic credibility. Her book is destined to be widely read.

Your Literary I.Q.

By Howard Collins

MORE SCRAMBLED TITLES

Joy L. Wouk, of New York City, has scrambled the titles of extremely well-known books, along with the names of the authors who wrote them. Allowing two and one-half points for each item you can decipher, a score of sixty is par, seventy is very good, and eighty or better is excellent. Answers on page 66.

1. Tuffie Rolls
2. Tarry, Float to Delphia
3. The Plank Weal
4. The Paper Chain Net
5. Sadly Alto
6. Boy on Gatun
7. The Best Crew Roars
8. On Hallowed Komager
9. About Biluit's End
10. The Baby Organner
11. We Shall Fly to Heaf
12. She Was No Nurse's Pal
13. Rich Henry Plumk
14. Tech Beat Newet
15. The Sands of Nars
16. Mount Casalen
17. Chelterrett Tales
18. Sea Against Apodi
19. In Echopitie Flats
20. Ghostiete
21. Likely Idth Gland
22. Rivet It Slow

( ) T. Virgie Nons
( ) Jay Shermen
( ) Ernst Thobisard
( ) Lawrince I. Sils
( ) Lilac Wheart
( ) Lester Whoberre Legg
( ) Polly A. Thorneton
( ) Seth O. Lawfom
( ) Ketchib Jenson
( ) Annet Sajue
( ) Burt E. Ullmaes
( ) Shirley Throcomoper
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Tortured Coward

THE WITNESS. By Jean Bloch-Michel. New York: Pantheon Books. 170 *pp.* $2.50.

By Morris Bishop

REMEMBER this name: Jean Bloch-Michel. He is now thirty-seven. "The Witness," published early this year in France, is his first work of fiction. Its maturity of thought and mastery of execution reveal to us a new author of purpose and power. He has lived, he has thought, before beginning to write. Soon we shall learn whether he is a Major Writer, or whether he has said in this book the one well-meditated thing he has to say.

"The Witness" is a psychological case history, told by its subject. Shortly before the war the teller of the tale and his adored brother, Michel, were fishing off the Mediterranean coast. They were caught in a sudden storm; their boat sank; the teller tried to save his injured brother, but it was clear that the two could not survive together. Michel cast himself off, to drown alone.

> Michel had been in tears, calling out my name. He had wept for himself, for his life, perhaps for me. I still have that cry ringing in my ears, and from that day on I have not been able to bear the sound of my own name. Nobody has the right to call me by name. I hate my name, undoubtedly because from that moment at the bottom of my heart I have hated myself.

When his wound is somewhat healed he marries Claude, who had been a member of the vacation party. She devotes herself to the exorcising of his evil memory. But the war intervenes; the writer is mobilized. He says, in his only digression, some memorable words:

> Today I realize that there was nothing to make us prepared for sacrifice; for surely willingness to sacrifice oneself is more a matter of determination than of despair. And this senseless stupor into which we had all sunk was a form of despair. The awakening was painful, that day when the war—or what we then supposed was the real war—actually started. There has been a lot of talk about treason and lack of supplies or poor quality supplies. If I can judge by my own case, it wasn't that sort of thing that counted. I think victory or defeat are even nearer to our own measure than war is: I mean that war crushes us and remains somehow external to us, but each individual feels or knows himself to be conqueror or conquered. And I know why I was defeated. It wasn't my rifle or my machine gun that were to blame; it was because the war had caught me napping. I suppose that's the reason why I've never forgotten what Claude said to me when she said goodbye: "War's like everything else—you can't see it through without believing in it. . . ." So far as I am concerned, I lost it because of not believing in it.

The writer retreats more and more into himself, into his desperate love for Claude. Without his knowledge, she joins the Resistance. One day, as he returns home, he sees the Gestapo agents arresting her. He is frozen; he does not intervene. Of course it would have done no good to intervene; he would merely have been arrested himself. He can do more for her free than if he is in prison. But still, he does not rush to her side; for the second time he proves himself a coward. He has another intolerable memory to torture him.

He receives a letter from Claude, written before her death in prison. She resolves his case. She shows his hatred of the witness. In time he would have hated her, the witness of his weakness.

As the story closes the writer is on his way to kill himself, the last witness.

This true and splendid story is told in the classic manner. Nothing unessential is introduced, no names, backgrounds, settings. Every sentence is necessary, either to advance the story or develop character. The full light plays on the psychological problem at issue. It is a book in the tradition of Constant's "Adolphe," or of a tragedy of Racine.

Is it a symbol of national guilt? Only by implication, I think, not by intention. The case would be too long to argue.

The style is simple, pure, classic, and it has been beautifully translated by Eithne Wilkins.

Morris Bishop, professor of romance languages at Cornell University, is author of "Pascal: The Life of Genius," "Ronsard, Prince of Poets," and "Love Rimes of Petrarch," as well as editor of "A Treasury of British Humor."

Tilley's Tales & Others

FIFTY-FIVE STORIES FROM THE NEW YORKER. By Various Writers for the Magazine. New York: Simon & Schuster. 480 *pp.* $4.

PRIZE STORIES OF 1949. *Edited by Herschel Brickell. New York: Doubleday & Co.* 323 *pp.* $3.50.

By Hollis Alpert

TEN years ago the first volume of *The New Yorker* stories appeared, bringing together some of the noteworthy fiction the magazine had published during its first fifteen years of existence. Now, with *The New Yorker*'s twenty-fifth anniversary about due, a companion volume has been issued, made up of fifty-five stories published by it during the past decade. It is an appropriate anniversary gesture, for the book makes amply clear that it is to this magazine that the American short story owes a great deal of its present vitality. It also makes clear that many of the best contemporary stories, whether by Americans or the British (some of whom are also represented in this volume), are part of the weekly reading diet of *The New Yorker*'s audience.

I have noticed short-story anthologists stating in their prefaces, from time to time, that *The New Yorker*'s fiction has slumped and, as a case in point, Herschel Brickell mentions in his foreword to the new O'Henry-prize-story volume that a noticeable rise in the quality of *New Yorker* fiction has been discernible during the past year. However, it would be difficult to pick out any particularly lean years from the examples *The New Yorker* editors have chosen. In fact, what would seem to be more often true is that anthologists have occasionally missed the boat by failing to include certain of these stories in their "best" collections.

For instance, I have never seen in an anthology J. D. Salinger's "A Perfect Day for Banana Fish" or "Under Gemini," by Isabel Bolton. Mr. Salinger's story tells of the last day of a bitter young man who has decided to kill himself. A story like this helps break down a prevalent assumption that this bright and sparkling weekly does not like to deal with the more unpleasant facts of existence, for its satire is harsh and accurate, and it also demonstrates that Mr. Salinger is a young man with a command of dialogue at least on a level with and perhaps superior to that of John O'Hara. "Under Gemini" also happens to be a story that ends with suicide,

(*Continued on page* 58)

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Drama. *Surely the chief reason for the wide currency of Irving Berlin's observation that "there's no business like show business" is its ambiguity. The saying is apropos whether the theatre flourishes or languishes, whether its latest manifestations delight or dismay. Up to a fortnight ago, when several worth-while offerings appeared, it looked as if the Broadway theatre were on its deathbed. Wiseacres were quipping that there was more drama activity this year in the bookstalls than on the stages. Of this literary crop, some of the most notable contributions come from newspaper critics. Jack Gaver's "Curtain Calls" and Ward Morehouse's "Matinee Tomorrow" are discussed here; George Jean Nathan's "Theatre Book of the Year" will be reviewed shortly. Leon Edel's edition of "The Complete Plays of Henry James" (see below) illumines a misunderstood aspect of a great artist's career.*

An "Idiosyncrasy" of the Master

THE COMPLETE PLAYS OF HENRY JAMES. Edited by Leon Edel. Philadelphia: J. B. Lippincott Co. 846 pp. $10.

By Edwin Clark

AFTER decades of distortion, myth, speculation, indifference, and a great deal of nonsense, the definitive report on Henry James's dramatic years at last is published. It spreads forth the story of James as dramatist, as well as the complete text of his plays, the most vital of which are printed for the first time. To the esthetes, James's concern with the theatre was a dreadful episode to be brushed aside as a trivial idiosyncrasy of the Master. But once this dramatic project is fully understood it becomes evident that the technical virtuosity of his later work is derived from his experience in the theatre. As a biographical searchlight, Edel's book devaluates the inspirational criticism of James and dispels the legendary.

One has only to glance at "The Complete Plays"—with its dozen full-length plays, variations on scripts, scenarios, and the informing and lively prefaces by Edel—to realize, once and for all, that James's siege of the theatre was a passionate venture. The editing by Edel has been truly a labor of love, persisted at in the face of great difficulties and of long duration. Like a great detective, he has hunted clues and interested parties until he acquired, first hand from those who knew, James's theatre history.

By the time the much-discussed "Guy Domville" was produced James had been attacking the theatre for five years, during the Nineties, when he put aside the novel and snubbed the attraction of serialization. He was in the thick of the drama revival in England, with Wilde, Shaw, Pinero breaking new ground for the theatre of the future. James, too, was one of the valiant band that introduced the social drama of Ibsen, avidly reading the scripts before rehearsals had started and fervidly championing the Ibsen productions of Elizabeth Robins, beating the drum of publicity for them in the press.

Edel recounts the absorbing story of James's theatre adventures from the days when as a small boy, with rapture, he attended the Bowery playhouse with his family, to the productions in London of his sophisticated comedies. It is the portrait of a James over which there has been much futile dispute. Here, now, are the real facts. Here is the picture of James struggling with himself, with actors, managers, his hopes, and partial triumphs, and the whole incredible episode of the opening of "Guy Domville," where the theatre was thrown into wild disorder during the performance and James was hissed and booed as he stood benumbed with dismay.

—SRL *Drawing by Frances O'Brien.*

Henry James—"hysterically hurt . . . but not mortally."

From the critiques of Shaw, H. G. Wells, and Arnold Bennett, who were all present as dramatic critics, and from those of William Archer, Clement Shorter, as well as from the memories of players and some of the distinguished audience, this extraordinary turn of affairs in the theatre has been re-created by Edel so that it reads like a novel. The complicated incident is described with tremendous effect. James was hysterically hurt. But not mortally, for a month after the opening he happily called on Ellen Terry and discussed ideas of a comedy for her, which he wrote shortly afterward. Nor should it be forgotten that Shaw, as critic, delivered after this opening, one of the most sensitive appreciations James was to receive in his long career.

Turning back to the novel for his main concern, after this dismal episode James—according to Edel—resumed its practice with revitalized energy. He was now aware of the value of the scenic method, which was to contribute to his advance of novel technique. He turned his play scenario of "The House," with its tinge of Ibsen, into a melodramatic, short novel. But the theatre wouldn't let James alone, any more than he could forget the theatre. Not all James's luck in theatre was bad; he commanded respect and friendship. Pinero encouraged him to make a comedy of one of his tales. Forbes-Robertson produced and played "The High Bid," which won critical acclaim, and Frohman invited him, in the company of Shaw, Galsworthy, Barrie, and Granville-Barker, to write for his repertory theatre.

As Edel justly says of James, his struggle with drama was touching and human in his passion for success. Although he yearned, for long, to write plays, it was public indifference to his novels that made him resort to the theatre. His second sortie was provoked by the failure of the New York edition of his works. These are his most ambitious plays. He was freer of the restrictive influence of the Théâtre Français; his intimate knowledge of this outmoded design for drama had deluded him into thinking he had stage technique in his pocket. Another unique somersault occurred when "The Other House" was finally written as a play. An exchange of letters—discovered by Edel—between Shaw and James, on his spook play, "The Saloon,"

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sheds light on his procedures and the obstacles he put in his own way. This exchange of views is highly revealing, infinitely so, compared to any comment found in the "Letters," edited by Lubbock. Although James submitted to cuts suggested by Barrie and Granville-Barker, who aided him with the script of "The Out Cry," they were submitted to with loathing. And though his plays improved over his earlier efforts, he was still short of the knack to compress and extract the essence of his ideas. Possibly James came too late to the theatre, with too fixed habits, for not one of his plays has the innate, sure dramatic instinct of his early novels. Yet these later plays emit a quality haunting and rare in the theatre, and the gracious portrayals are characteristically Jamesian.

Contemporary Commercial Theatre

CURTAIN CALLS. By Jack Gaver. New York: Dodd, Mead & Co. 310 *pp.* $3.50.

By Richard Watts, Jr.

AS THE sagacious John K. Hutchens pointed out in his book column in the *New York Herald Tribune*, the smaller the American theatre becomes the more books are written about it. Now that the stage is rapidly growing so lax in new productive activity that the most optimistic believers in the comforting old theory that the drama is always dying, but never dies, are beginning to fear the fabulous invalid may perish of pernicious anemia after all, so many works about the prospective corpse are being published that even the professional theatre critic can hardly keep up with them. It is, among other things, further evidence that there is still a tremendous national interest in the stage, if playwrights and producers would just take advantage of it.

The latest in this cascade of books about the drama to reach my desk in the last half hour is "Curtain Calls," by Jack Gaver, the play reviewer for the United Press and a writer on the theatre for the last eighteen years. Mr. Gaver is a man as much interested in the practical economics of production and the physical appearance of the New York critics—his hardly revolutionary conclusion is that they are not, on the whole, very beautiful—as he is in the critical merit of the plays produced, and his book is a lively and readable account of the contemporary New York commercial theatre, season 1948-49, with particular reference to the theatre as commerce. He will tell you about the producers, the playwrights, the actors, the men who back the shows, and the other flora and fauna of the stage with conciseness and vigor. In general, his point of view may be described as intelligently Broadway.

"Curtain Calls" is frankly a sort of once-over lightly on the current stage, and its judgments, while sharp, are superficial. The virtue of the work is that it doesn't pretend to be anything more than that. Essentially it seems a collection of magazine articles, rather than an integrated book, but when the casual theatre-goer has read it he will have a rough, general picture of the recent theatre that is certainly not flattering and is assuredly not an acute critical analysis, but provides a very adequate impression of it as a slipshod commercial enterprise, which to a great extent it unfortunately is. Probably the theatre of today deserves so brightly mercantile a report.

Despite Mr. Gaver's rather casual attitude toward esthetics and his amiability towards his fellow critics, he can be very severe upon occasion. For example, he has a low opinion of "A Streetcar Named Desire," and, in the manner of our profession, he is much tougher on it than he is on a lot of plays which he would probably admit were inferior to it. For some surprising reason, too, while being pretty tolerant about the prose style of some of the reviewers, he has decided to be a little harsh toward that of John Mason Brown. But "Curtain Calls" is not important for its critical judgments. Where it is at its best is in its account of the financial manipulations of that show business which is so tremendously inefficient as a business and only rarely puts on a good show.

Richard Watts, Jr., for several years has been drama critic on the New York Post-Home News.

Morehouse Here & There

MATINEE TOMORROW: Fifty Years of Our Theatre. By Ward Morehouse. New York: Whittlesey House. 340 *pp.* $5.

By Brooks Atkinson

ON THE last page of this swift and savory chronicle of the New York theatre, Ward Morehouse, the industrious encyclopedist, affably remarks: "The theatre, I suspect, will be an undiminished force in this republic when the year 2050 comes round. I regret that I won't be here."

Don't be too sure, Ward. To most of us who have been watching this cyclonic little man for more than a quarter of a century the prospect of his eventual demise seems highly unlikely. He is the short, practically square theatre columnist for *The Sun* and he is demonstrably indestructible. Every day of the week he turns out a column of brisk theatre notes, spiced with nostalgic glances into the theatre's illustrious past and garnished with lists of celebrated people who were rich enough yesterday to dine at "21" or inquisitive enough to lunch at Sardi's. Two or three times a week during the season he supplements his column with a terse review of last night's opening.

Mr. Morehouse also has the itchiest foot of anybody in the business with the sole exception of John Mason Brown, the Kentucky traveler. You may think that you saw Mr. Morehouse at last night's opening and, in fact, may be under the impression that you exchanged a few breathless words with him during the pandemonium. But pick up his column this afternoon and you discover that yesterday he was interviewing someone or other at high speed in Boston, Baltimore, Philadelphia, or Chicago. I have attended the theatre with him in New York when his column proved that he was in London, reviewing plays off the cuff and visiting Noel Coward.

These astonishing handsprings through the calendar are due to the inexorable fact that newspaper presses are not fast enough to keep abreast of Mr. Morehouse's headlong explosions through space. He can bring his copy back from London in his pocket faster than *The Sun*'s presses can devour it. A newspaper would have to be published around the clock to keep pace with his restless curiosity. Drop your eyes for a moment and Mr. Morehouse will be reporting theatre news from Johannesburg or tearing across roads in his coupé from New York to Alaska, sending back galvanic bulletins on the way. If he is not attend-

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The Saturday Review of Literature

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The Failure of the Reasonable Man

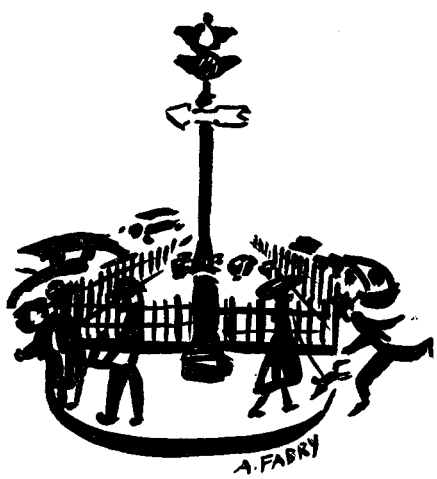
WHEN historians say that madmen were responsible for the attempt to capture the world that led directly to the Second World War, they are using no offhand characterization. There may have been a method to the Nazi and Fascist madness, but it was madness none the less.

What will the historians say about the present crisis? They will have before them abundant evidence, it seems to us, to indicate that the breakdown that began promptly at the end of World War II reflected the failure of reasonable men. Never before in history did the man of reason command such power and prestige as he did in 1945. Never before did reason have behind it such a clear preponderance in any potential mobilization of the world's peoples. Indeed, at San Francisco in 1945 the claim of victory was made largely in the name of reason over the juggernaut of irrational and anti-humanistic force.

From that magnificent perch in 1945 reason has slipped a long way. Today, as in the Thirties, reason is being forced into a defensive position as bit by bit its preponderance in the world has been whittled away. What has happened to bring about such a costly fall from grace and power? It is too easy to say that reason went on the defensive just because Soviet policy went on the offensive. Too easy, because it doesn't explain why reason didn't itself go on the offensive in what was largely a war of ideas. Nor does it explain why reasonable men—by which we mean those who spoke for the democracies—failed to take full advantage of the opportunity for world leadership that was theirs for the asking.

The failure of reasonable men since the end of the war consists of this: That they were unable or unwilling to carry over into the making of the peace the same boldness, the same daring and dynamism that won the war and that was no less needed to win the peace. All the sterile clichés that are part of the ritual of apparent reason were used to sanctify the timid and inadequate approach to the making of the new world. The big need was to invest the new organization of the nations with definite powers of government comprehensive enough to deal with the threats to the peace. If such a proposal had been made and then blocked by Soviet intransigeance, then at least we might have been able from the start to place the Soviet on the defensive in the battle of ideas. But we ourselves held back, intoning the pretty phrases of reason to the detriment of the cause of reason. "The world is not yet ready for government." "The American people are not ready." "No other nation would accept." "It's far-fetched." "Let's wait twenty-five or fifty years." "Time will work for us." "Progress is possible only through gradualism." "Let's not be drastic." "The present tensions, given enough time, will dissolve."

But there is no cosmic hocus-pocus that dictates that time will always serve the cause of reason. Time by itself is supremely indifferent to the petty and major problems that beset the human race. If the circumstances favor progress, time favors progress. If the circumstances favor disintegration, time favors disintegration. The job of the truly reasonable man is to create and enlarge those conditions which make progress possible, and to arrest or change those conditions which make disintegration inevitable.



The disintegration of the past four years has not taken place in a vacuum. The conditions were such as to intensify the crisis rather than solve it. The world had become a single potential battlefield. Two nations of approximately equal power, with deep underlying fear and suspicion of each other, emerged from the war convinced that a new war between them at some point was inevitable. The issues between them were deep and real, but not nearly so deep or real as the larger issue confronting humanity itself. That larger issue was whether this planet could remain safe for human habitation, and, if so, whether democratic values could be preserved.

IN SUM, the problem for the reasonable man was not how to win the war but how to avert it—with honor and without knuckling under. It was a difficult problem—perhaps the most difficult one that has ever confronted men of reason in history, but the difficulty was dwarfed by the danger. And yet, critical though the problem was, there were vast resources at the call of the West. It enjoyed preponderance. It was in a strategic position to keep the initial tensions from getting out of hand by proposing the creation of an organization of the United Nations strong enough to guarantee security for the large states and thus deprive any state, large or small, of either the excuse or the opportunity to seek security through expansion. But men of reason proposed and committed themselves to weakness. They justified this approach on the grounds that each passing year would find an almost automatic improvement in world health, forgetting that the principal danger of a weak organization was not so much that it would be unable to deal with crisis situations, but that this very weakness would actually create crisis situations.

We gloried in a phony gradualism and saw the rest of the world in our image. We based our policy—and this is a matter of solid record—on the fact that Russia's atomic energy development would be as gradualist as we would like it to be. We missed officially by five years or more. The consequences of that error could be without parallel in history. Where do we go from here? Not very far, we are afraid, unless we begin to think in terms of what *is necessary* rather than what *may be possible*. But to do this, reasonable men may have to discard the comfortable rote of gradualism, however academically desireable, for something more nearly approximating the urgent and drastic nature of the problem itself.

—N. C.

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LETTERS TO THE EDITOR

Are We Being Decoyed?

SIR: I have heard that it is dangerous for a writer, or any other person dependent upon public response, to take sides in any controversy. Perhaps caution is the better part of the bank account, and cowardice the builder of respectable annuities. Nevertheless, in so far as I am concerned, I believe that it is better for the self-respect to join battle, in these days, with any force or organization or any individual which attempts to spread hatred among men, than it is to keep silent. I know that I can no longer keep silent if I am to go on living with myself.

For the last year or so several books have been printed purporting to "expose" the Roman Catholic Church as a "danger" to America and to the rest of the world. Now, as a Protestant, I cannot claim to know everything about the Church. But I am convinced of one thing: there is a definite plan under way in America to set one American against another American and the plan is sinister.

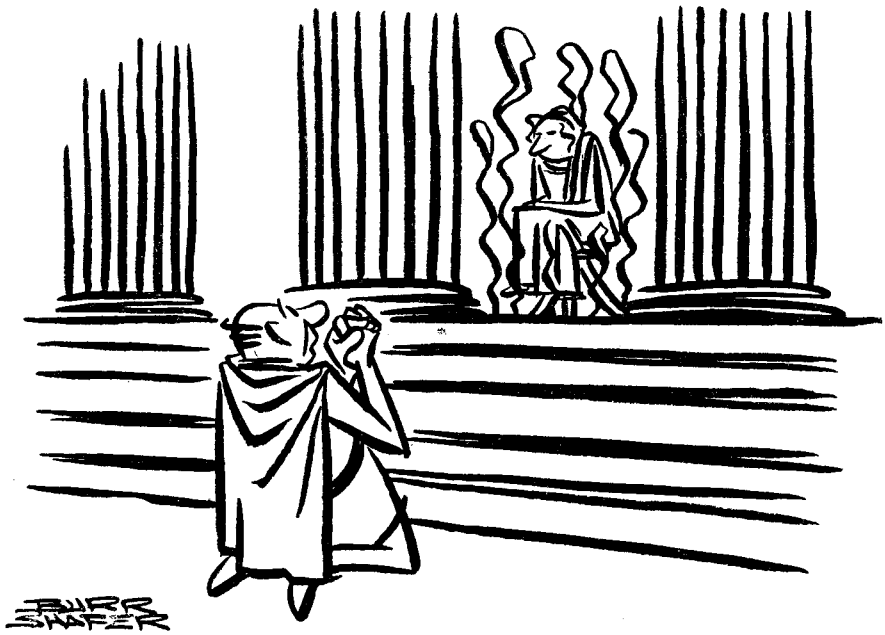
If the planners of universal hatred were only original, one could at least be interested in the originality. But they use the same old clichés, the same old lies about the Roman Catholics as they used against the Jews not so very long ago. It would be boresome, and only stupid, if it were not so dangerous. Ten, nine, eight years ago, they said it was the Jews who controlled the American press, American politics, etc., etc. That, fortunately, did not go over too well in America, as it was so palpably absurd, considering the very small Jewish population here. But the Roman Catholic Church, having so many more members than the Jewish religion, is a wider target for falsehood and calumny, and the ancient lies are being polished up again.

I was thirteen years old when the First World War broke out. But for more than two years before 1914 there was a widespread campaign of vilification and monstrous lies against the Roman Catholic Church in America. Neighbor was set against neighbor, American against American. Now, as in 1912-13, the Roman Catholic Church is being attacked not only in books but by pamphlets and leaflets sent anonymously to many people. I find them in my mail every day. I have checked with many acquaintances, and they are receiving them also. Again, the same old malignancies and baseless accusations are being used. Why? Are we being decoyed again? Is there something going on, silently but purposely, in the world which we are not to see until it is too late? Lies always have a purpose: disruption, confusion, disorganization. When these are accomplished a people cannot act in unison, cannot protect itself.

It is possible to say to any religion or to any race: "There are rascals, liars, thieves, perjurers, and brutes among you." It would be true, considering that all men are the same. But the danger comes when we confine our accusations to any one race, to any one religion, and insist that we, the accusers, are all without stain. In that insistence lies madness and ruin and death—our own as well as our brother's. In God's name, let there be an end to hatred.

TAYLOR CALDWELL.

Eggertsville, N. Y.



THROUGH HISTORY WITH J. WESLEY SMITH

"And the Spartan Military Academy—how will it make out in the big game against Athens?"

SIR: G. R. Garrett says that a Catholic is guilty of the sin of hatred much less than the non-Catholic [LETTERS, *SRL* Sept. 17]. However, it seems that the precepts of his church disprove his point entirely. His church forbids him to attend a Protestant church or to read a Protestant Bible. Is the Protestant church guilty of this sin of hatred against his church? His church forbids him to marry a Protestant or a divorced person. Is the Protestant church guilty of this sin of hatred against his denomination or an unfortunate person? His church denies to the bereaved of one who has just passed away certain consolations because of the conditions of death. It does the same for a child who is born and dies under certain conditions. In this way it practises the sins of hatred upon the dead, not even letting them rest with God.

Let Garrett weigh the evidence before he makes such rash statements.

J. J. JONES.

Los Angeles, Calif.

Collective Unconscious

SIR: In the LETTERS section of *SRL* Oct. 15, Cary F. Baynes defends Jung's theory of "the collective unconscious." I should like to ask Mrs. Baynes if acceptance of this theory does not imply acceptance of Lamarck's theory of the inheritance of acquired characteristics—which most students of inheritance reject, do they not? Without the inheritance of acquired characteristics how could there be a "collective unconscious"?

Virtually the same question might be asked of the Freudians, some of whom perhaps have been embarrassed by the master's outright espousal of what he called "phylogenetic memory" in his last book. "Phylogenetic memory" seems to be a mere euphemism for "collective unconscious." Can there be any "phylogenetic memory" without past inheritance of acquired characteristics?

GREGORY MASON.

New York, N. Y.

Iced Coffee in the Wild West

SIR: In reviewing Wright Morris's "The World in the Attic" [*SRL* Sept. 24] Kenneth S. Davis refers to "two pages of unfunny dialogue devoted to the outraged surprise of a restaurant waitress" when the central character, a city slicker, orders iced coffee. Mr. Davis adds, incredulously: "The waitress is supposed never to have heard of such a thing."

No pampered Easterner myself, I have an intemperate relish for iced coffee. During an automobile junket from Texas to Chicago, completed only last week, I upset the equanimity of many a Midwestern restaurant waitress by ordering this drink. In few cases could the unfunny dialogue have been committed to only two pages of print. In one restaurant, I remember, I patiently directed the waitress to fill a glass with ice, cover it partially with hot coffee, and then put in additional ice. When she returned with the order she thanked me for having taught her to make iced coffee, but I noted she was peculiarly insensitive to my suggestion that she show her gratitude by making no charge.

ANDREW FOREST MUIR.

Houston, Tex.

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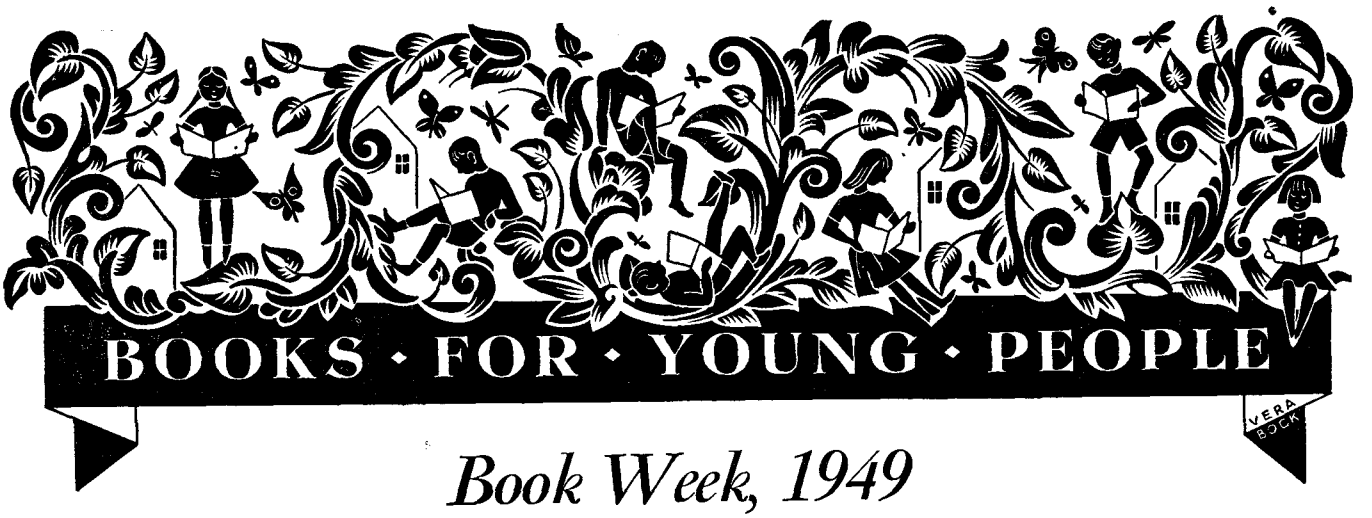

Book Week, 1949

PERHAPS the outstanding quality that we find in the books of 1949 is variety. They fall into the usual classifications, and yet many that we classify as stories present the serious problems and the backgrounds, modern and historical, that are a vital part of the American and the international scene. Books like Katherine Shippen's "The Bright Design" that go back into the past and forward into the future, dealing with a subject that affects the life of every child; books like John Tunis's "Son of the Valley," with its theme of soil conservation and waterpower, like William Marshall Rush's "Red Fox of Kinapoo," that tells the true story of our dealings with the first Americans—the Indian. Even the picture books reflect the desire of author and artist to give little children an understanding of the problems and the achievements of the world they live in. No one can look at the books, even superficially, and not see the color and beauty and laughter that lie between their pages. Imagination and humor have not been neglected. Art, in its purest sense, can be found in books like Nancy Barnhard's "The Lord Is My Shepherd," Ilonka Karasz's "The Twelve Days of Christmas," Leonard Weisgard's "Alice in Wonderland," and Glen Round's "Rodeo." The favorite animals of boys and girls—dogs and horses—are presented generously and with both humor and realism, from Mabel Robinson's "Back Seat Driver" to Fairfax Downey's "Horses of Destiny." There are new editions of distinction and reprints that gladden the heart of those of us who have sadly missed certain books during the war years.

It would be a captious father this year who could not find the right book for his son, or mother for her daughter, whether or not that young person was a natural-born reader or merely a seeker after information. That the books are, in general, well designed and well printed is a tribute to the publishers. It has not been easy to get a satisfactory format for the manuscripts and drawings that the writers and artists have produced. Great patience and faith have been necessary and the books testify that they were not wanting.

The annual Book Fair opens in New York next week. Book Week celebrations all over America, and in many other countries, are planned and ready. This reviewer starts off by plane today for one of the Southern mountain states, secure in the knowledge that there are new stories to tell, new pictures to share, new and *good* books to recommend to the older boys and girls. To the editors of children's books everywhere, our thanks and a sincere and emphatic "well done!"

—MARY GOULD DAVIS.

Picture Books

COCOLO COMES TO AMERICA. By Bettina. New York: Harper & Bros. No paging. $2.50.

THE enchanting little donkey of the island of Ravaya-Reena off the coast of Italy who appeared in time for Christmas last year is here again and, this time, he comes with Lucio to America—in a large liner. The double-page spread of the deck on a stormy day with Cocolo and all the other passengers very seasick is so good that it makes you seasick just to look at it. Another picture that stirs emotion is the one of Lucio and Cocolo watching the New York skyline appear "bathed in golden light with shadows the color of pearls." Our old friends Mr. Fatimus and little Miss Fussy are on the dock to meet them. Cocólo has one rather narrow escape in adjusting himself to life in a large American city. In the end he and Lucio go to live on the coast in a delightful place that reminds them of their native island. They work and make enough money to send for Mamma and Babbo. A small, white lady donkey is sent from Mexico to be Cocolo's bride and the story ends with a wedding as happy as that in any fairy tale. This is a Christmas present that will make many children happy.

GREAT-GRANDFATHER IN THE HONEY TREE. Written and illustrated by Sam and Zoa Swayne. New York: The Viking Press. 53 *pp.* $2.

THIS is an American "tall-tale" picture book. In the days of our pioneers, when there was food to be had for the hunting, Great-grandfather went into the woods to get some. The wild geese came into his net in such numbers that they carried the net—and Great-grandfather—up into the sky. He landed in the trunk of a hollow tree that was filled with honey, and a bear who had come for the honey rather reluctantly dragged him out. The bear fell to his death on the ground and Great-grandfather landed in the lake. He came out and cut down a tree, which accidentally fell in such a way that it killed a deer. With the only shot in his gun Great-grandfather killed seven wild turkeys. He collected the geese, the bear, the deer, and the turkeys and dragged them home on his stone-boat. There is an incident here that we refuse to describe—it must be left to the reader. It was very late when Great-grandfather got home, and he was very tired; but he had enough food to last for weeks, perfectly good turkey feathers for feather dusters, and soft goose feathers enough to make nine mattresses for the nine children.

This book absolutely crackles with action and humor. It leaves a grown-

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up breathless with laughter and envy. It will probably be immensely popular among the children.

THE BOX WITH RED WHEELS. By Maud and Miska Petersham. New York: The Macmillan Co. No paging. $1.50.

It is good to have a new picture book by Maud and Miska Petersham. It is a simple story that tells how the cow, the pony, the rabbit, the kitten, the little dog, and the ducks were curious about the box with red wheels that stood on the other side of the garden gate. They found that the gate would open, so they investigated—and in the box with red wheels they found a baby! The color printing is unusual and deeply satisfying. Deep, bright red and gold outline the pages and the animals are printed in soft gray and black, with the red box and the golden duck bringing a touch of color to every page. Little children will surely take this picture book for their own. Like "Mikki," it will be a favorite for many years.

TWO LITTLE TRAINS. By Margaret Wise Brown. Pictures by Jean Charlot. New York: William R. Scott. No paging. $1.50.

Two little trains went down the track,
Two little trains went West.
Puff, puff, puff and chug, chug, chug,
Two little trains to the West.

Margaret Wise Brown tells this story in verse and there is a definite rhythm in the lines of Jean Charlot's drawings. Some of the pictures are in black and white and some in color. A very little child could understand both verse and drawings, but the book has a great deal to say to older boys and girls, especially to those who are interested in art.

GOLDIE & YELLOWHAMMER. By Lincoln Fay Robinson. New York: The Viking Press. 32 pp. $1.50.

This is a very funny story about a gold-colored cat and a hen called Yellowhammer. It is illustrated with very well-reproduced black and white drawings that are as amusing as the text. It is, in fact, exactly the kind of picture book that little boys and girls take to immediately because of its clarity and its humor. It is bound in gold-colored paper with a drawing of the two chief characters on the cover.

THE HAPPY DAY. By Ruth Krauss. Pictures by Marc Simont. New York: Harper & Bros. No paging. $1.50.

A large picture book with imaginative, beautifully designed drawings of mice and bears and snails and groundhogs and squirrels sleeping in the winter woods. As the pages turn spring comes and they wake, creep out of their winter beds, and run and dance to a place where they find a little yellow flower blooming in the snow. The drawings are in black and white.

LITTLE BRUIN. Pictures and Story by Haaken Christensen. Translated from the Norwegian by Gudrun Thorne-Thomsen. New York: Abingdon-Cokesbury Press. No paging. $1.

Haaken Christensen is well known in Norway for his drawings. The story that he illustrates here has been translated by Gudrun Thorne-Thomsen, who is known and loved as translator and story-teller all over the United States. It is a story about a family of Norwegian bears—father, mother, and child. The drawings are printed in a warm, "bearish" brown ink and almost fill every page, leaving just enough space for a short, rhythmic text. It is a picture book for little children, and it will remind them a bit of the drawings by Leslie Brooke for "Goldilocks and the Three Bears." These bears, too, are very well brought up. They find Spruce Cabin and live there in comfort and harmony until spring entices them out of doors again.

CABLE CAR JOEY. By Naomi and Lorin McCabe. Stanford: Stanford University Press. 61 pp. $1.95.

Joey is none other than the very first cable car that ran up and down the hilly streets of San Francisco. The story, liberally illustrated with amusing pictures printed in red and green, tells of Joey's early fears and successes, of the famous earthquake, and of Joey's part in its terror and destruction. Then it goes on to tell of the reconstruction and the final emergence of the new city, with its high buildings, its lovely homes, and its shining Golden Gate Bridge. Joey is invaluable during the rebuilding of his city. He is a real "character," who has watched history made and forgotten. Handsome end-papers show him against a gold-colored background. This is a story that small boys and girls will enjoy. It tells them a great deal about one of the most fascinating cities in the United States of America.

900 *BUCKETS OF PAINT. By Edna Becker. Pictures by Margaret Brad-*

—From "Cocolo Comes to America."

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field. New York: Abingdon-Cokesbury Press. No paging. $1.50.

This picture story book that tells of an old woman who drove about hunting for a house that would suit her and her donkey, cow, and two cats is illustrated in color. The map end-papers showing exactly where she went through the rolling countryside are printed in green. When the old woman finally finds herself back where she started from her house has been repainted by a kind gentleman who has contributed 900 buckets of paint. So everyone is satisfied. The illustrations show some very attractive little houses and yards, country roads, and fields in their summer green, and a particularly attractive donkey.

THE WONDERFUL POODLE. By Ilse Bishoff. New York: Thomas Y. Crowell Co. 80 pp. $2.25.

Coco, the wonderful poodle, belonged to His Royal Highness Prince Rudolf Johann Christian Maximilian von Szily, of Hungary. She was gray with a fluff on the end of her tail, little muffs above her paws, and a big ruff around her middle. The Prince was lonely in the great castle and he did not care for his English governess, so when Coco ran away he followed her on his beloved red tricycle. His adventures with the gypsies and Coco's performance in the Café of the Ugly Duckling are spirited and amusing. Miss Bishoff's drawings of Coco, the gypsies, and young Prince Rudolf's father and mother in their period clothes are delightful. This is a good dog story, but it is, above all, a distinguished picture book.

TIM TO THE RESCUE. By Edward Ardizzone. New York: Oxford University Press. No paging. $2.50.

Another adventure of Little Tim's. He goes as a cabin boy with Captain McFee and rescues the ship's cat and the other cabin boy, Ginger, in a storm. Realistic and humorous drawings in black and white and in color of the ship, the crew, and the ocean in stormy weather.

FOXIE. By Ingri and Edgar Parin d'Aulaire. New York: Doubleday & Co. No paging. $2.

The new picture book by these well-known artists is the story of a little fox who had "a head like a fox and a tail like a cinnamon roll." The background is American and there is a good deal of humor in the lithographs.

PICNIC WOODS. Written and illustrated by Lilian Robertson. New York: Harcourt, Brace & Co. No paging. $2.

A picture book in color that tells of a fox who loses his picnic basket to a series of animals and gets it back by fishing it out of the river. By the artist who wrote and illustrated "Runaway Rocking Horse."

THE WILD BIRTHDAY CAKE. By Lavinia Davis. Pictures by Hildegard Woodward. New York: Doubleday & Co. No paging. $2.50.

The story of Johnny's adventures on a spring day in the country. Full-page drawings in soft color and a realistic, entertaining story.

DAISY: A Farm Fable. Story by Dorothy Childs Hogner. Pictures by Nils Hogner. New York: Oxford University Press. No paging. $1.50.

When Daisy was a colt she was lithe and slender, but she grew up to be a strong, heavy working horse. It worried her until she won the blue ribbon for drawing the load of stones at the County Fair. Drawings in sepia of Daisy and the farm animals.

BABAR AND FATHER CHRISTMAS. By Jean de Brunhoff. Translated from the French by Merle Haas. New York: Random House. 38 pp. $1.

In which Babar goes to the North Pole to invite Santa Claus to come to his elephant country and bring Christmas to the children. Santa Claus arrives, is gaily entertained, and promises to come back every year. A large picture book in color.

KIKI DANCES. By Charlotte Steiner. New York: Doubleday & Co. No paging. $1.25.

After trying various other things, Kiki decided that she wanted to be a ballet dancer. The pictures, in color, show just how she learned to dance. A charming book printed in pale blue and pink.

MY WORLD. By Margaret Wise Brown. Pictures by Clement Hurd. New York: Harper & Bros. No paging. $1.50.

It may surprise children to find that the "I" in this book is a rabbit—the same rabbit, perhaps, of "The Runaway Bunny" and "Goodnight Moon." The text is in verse form and the pictures, printed in warm reds and browns, are enchanting.

PETE THE CROW. By André Dugo. New York: The Viking Press. 32 pp. $2.

Text and pictures tell of a mischievous crow who was a pet of Tom's until he found a mate and flew away. The drawings, unconventional and amusing, are in color.

THE BIG WORLD AND THE LITTLE HOUSE. By Ruth Krauss. Pictures by Marc Simont. New York: Henry Schuman. 47 pp. $2.

A picture book that emphasizes for little children a conception of One World. The pictures, unusual and lovely in design, are in full color.

NED AND ED AND THE LION. Story and pictures by Jan B. Balet. New York: Oxford University Press. No paging. $2.50.

A lion in the merry-go-round takes the twins into the jungle with him and introduces them to various animals. This is by the author and artist who presented us with "Amos and the Moon" last year.

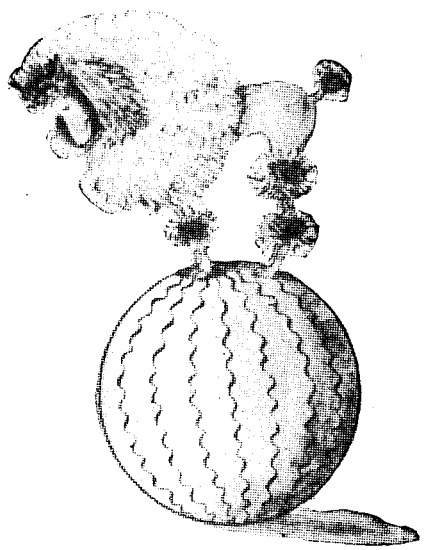
BONNIE BESS, THE WEATHERVANE HORSE. Written by Alvin Tresselt. Illustrated by Marylin Hafner. New York: Lothrop, Lee & Shepard. No paging. $1.75.

Impressionistic drawings that slightly burlesque the characters illustrate in color the story of the weather-vane horse on the farmer's barn. The type is large and the story is told for little children.

THE IMPORTANT BOOK. Words by Margaret Wise Brown. Pictures by Leonard Weisgard. New York: Harper & Bros. No paging. $1.50.

A first picture book that tells of the important things like rain, grass, sky, etc., and stresses their importance through rhythmic words and full-page drawings in rich color.

HENRY-FISHERMAN: A Story of the Virgin Islands. By Marcia Brown. New York: Charles Scrib-



— *From "The Wonderful Poodle."*

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ner's Sons. No pagination. $2.
Reviewed in *SRL* Sept. 17, 1949.

LITTLE BOY BROWN. By Isobel Harris. Illustrated by André François. Philadelphia: J. B. Lippincott Co. 46 pp. $1.75.
Reviewed in *SRL* Sept. 17, 1949.

SONG OF THE SWALLOWS. By Leo Politi. New York: Charles Scribner's Sons. No paging. $2.
Reviewed in *SRL* April 9, 1949.

ALI'S ELEPHANT. Story and Lithographs by Raymond Creekmore. New York: The Macmillan Co. No paging. $2.
Reviewed in *SRL* June 11, 1949.

LITTLE WILD HORSE. Story and Pictures by Hetty Burlingame Beatty. Boston: Houghton Mifflin Co. 32 pp. $2.
Reviewed in *SRL* April 9, 1949.

SUSIE THE CAT. By Tony Palazzo. New York: The Viking Press. 50 pp. $2.50.
Reviewed in *SRL* June 11, 1949.

COWBOY SMALL. By Lois Lenski. New York: Oxford University Press. No paging. $1.
Reviewed in *SRL* June 11, 1949.

THE SITTER WHO DIDN'T SIT. Story by Helen Walker Puner. Pictures by Roger Duvoisin. New York: Lothrop, Lee & Shepard. No paging. $1.50.
Reviewed in *SRL* May 21, 1949.

PET TALE. By Ruth and Latrobe Carrol. New York: Oxford University Press. No paging. $1.50.
Reviewed in *SRL* Sept. 17, 1949.

MISS POLLY'S PARTY. Written and illustrated by Winifred Bromhall. New York: Alfred A. Knopf. No paging. $1.50.
Reviewed in *SRL* April 9, 1949.

BILLY AND THE BEAR. Story and pictures by Laura Bannon. Boston: Houghton Mifflin Co. No paging. $2.50.
Reviewed in *SRL* April 9, 1949.

SURPRISE BALLOON. Written and illustrated by Emma Brock. New York: Alfred A. Knopf. No paging. $1.50.
Reviewed in *SRL* April 9, 1949.

THISTLY B. By Tasha Tudor. New York: Oxford University Press. No paging. $1.50.
To be reviewed in *SRL* Dec. 10, 1949.

—*From "The Little Grey Men."*

Folklore & Fantasy

A HARVEST OF WORLD FOLK TALES. Edited by Milton Rugoff. With illustrations and decorations by Joseph Low. New York: The Viking Press. 734 pp. $3.95.

MILTON RUGOFF tells us in his foreword to this very valuable collection that his selection of the folk tales from eighteen countries is based principally upon "readability." Certainly every tale in it is complete in itself and eminently readable. To this reviewer the greatest value of this book lies in the variety and the inherent scholarship of its sources. Like Andrew Lang, Mr. Rugoff wanders far afield, taking the tale where he finds it, in any language and from sources that are well known or very obscure. Some of his sources are surprising, but logical. Nora Hurston's "Mules and Men" rubs elbows with Uncle Remus. Constance Rourke's Davy Crockett sits comfortably with the Jack Tales. The American Indian legends come largely from anthropological records. In Italy Mr. Rugoff draws from "The Nights of Straparola" and the Pentameron, and in the East from the Panchatantra and from less known versions of the Jataka Tales. Only in Ireland is his selection less varied and more conventional. Story-tellers and lovers of folklore will find here many familiar stories and many that are too little known. It is a stimulating collection because it makes the search for a folk tale an exciting quest.

ONCE IN THE FIRST TIMES: Folk Tales from the Philippines. Retold by Elizabeth Hough Sechrist. Illustrated by John Sheppard. Philadelphia: Macrae Smith Co. 215 pp. $2.50.

AS FAR as this reviewer knows, this is the first authentic collection of the folk tales of the Philippine Islands. There are forty of them, ranging from the early creation stories of the primitive Negritos to later tales that are influenced by Spanish and other European cultures. In this later group there are many variants. The Tar Baby story and its African origin in the Buganda tribe is called "Masoy and the Ape." Hansel and Gretel is called "The House in the Wood." There is a very amusing tale about a lad called Juan, who swaps one thing for another until he finally gains a princess. In the native version of the French "White Cat" and the Finnish "Forest Bride" it is a frog that brings good fortune to the young hero. Many of the islands are represented by their own particular folk tales, and the end-paper map shows them all. The drawings and the map are done by an artist who was in the Philippines during the war. This is an excellent translation and a valuable book.

FLOSSIE AND BOSSIE. By Eva Le Gallienne. Illustrated by Garth Williams. New York: Harper & Bros. 54 pp. $2.

THIS is a chronicle of the hen-yard —a miniature drama that in its humor and its characterization reminds us of Hans Christian Andersen's "It Is Perfectly True." Flossie and Bossie are both bantam hens. Flossie is small, homely, meek, and unselfish. Bossie, the cock's favorite, is beautiful, assured, and extremely selfish. She is spiteful and petty in her relationship with the other hens and is especially nasty to Flossie. The humans in the story, whom the hens refer to as the "Hands," decide to "set" both Flossie and Bossie.

We follow both ladies all through the "setting" period: Flossie happy, hopeful, and devoted; Bossie cross, nervous, and bored because of the confinement and the absence of an audience. Finally the chickens are hatched. Flossie has five, Bossie four. When Bossie discovers that it is meek

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little Flossie who has shared the retirement with her she proceeds to abuse Flossie's children. The Hands discover this and give Flossie a henhouse of her own, where she happily and successfully brings up her chickens. The chickens meet and become friends. They finally persuade the mothers to meet. Flossie saves the lives of Bossie's children by protecting them from a cat. In the end Bossie's little rooster-son is elected official cock of the hen-yard when the old cock dies. He selects Flossie's little black daughter as his favorite. There is an impressive scene of general reconciliation. The curtain falls.

There is humor and great charm in this chronicle. It is not for the very young. It is for everyone of any age who enjoys sensitive writing and gentle satire. Garth Williams has contributed drawings that illustrate the characters to perfection.

THE LITTLE GREY MEN. By Denys Watkins-Pitchford. Illustrated by the author. New York: Charles Scribner's Sons. 250 *pp.* $2.50.

This is an English story of three little gnomes—Baldmoney, Sneezewort, and Dodder—who go on a pilgrimage through the English countryside in search of their lost brother, Cloudberry. The birds and the frogs and the little forest animals are their friends, the squirrels entertain them in their tree-top house, and the otter and water-rat help them on their way. At the climax of their story the great god Pan shows old Dodder how to get rid of the Giant Grum, who threatens all the small forest creatures. In the end they find Cloudberry and sail triumphantly home in a toy boat that was lost by a little boy. This is a fairy story, with a real background of English meadows and woods and streams.

WHEN COYOTE WALKED THE EARTH. By Corinne Running. Illustrated by Richard Bennett. New York: Henry Holt & Co. 71 *pp.* $2.

Folk tales of the coyote from the Northwest of America. Black and white chapter headings in Indian designs.

PECOS BILL: Texas Cowpuncher. By Harold W. Felton. Illustrated by Aldren Auld Watson. New York: Alfred A. Knopf. 177 *pp.* $2.50.

The complete story of Pecos Bill by Harold Felton, who published in 1947 the complete story of Paul Bunyan. It is illustrated with lively drawings printed in black and red.

GREEK MYTHS. By Olivia Coolidge. Illustrated by Edouard Sandoz. Boston: Houghton Mifflin Co. 244 *pp.* $2.75.

A retelling of the Greek myths that manages to take from them a large part of their strength and beauty. It is a handsome book with full-page illustrations and excellent type, but we would hesitate to give it to young people when older and much better sources are available.

THE DANCING KETTLE AND OTHER JAPANESE FOLK TALES. Retold by Yoshiko Uchida. Illustrated by Richard C. Jones. New York: Harcourt, Brace & Co. 183 *pp.* $2.25.

Reviewed in *SRL* May 21, 1949.

THE TREASURE OF LI-PO. By Alice Ritchie. With illustrations by T. Ritchie. New York: Harcourt, Brace & Co. 154 *pp.* $2.

Reviewed in *SRL* Oct. 22, 1949.

MORE DANISH TALES. Retold by Mary C. Hatch. Illustrated by Edgun. New York: Harcourt, Brace & Co. 237 *pp.* $2.50.

Reviewed in *SRL* Aug. 13, 1949.

THE MARVELOUS ADVENTURES OF JOHNNY CAESAR CICERO DARLING. By M. Jagendorf. With a foreword by Harold Thompson. Illustrated by Howard Simon. New York: The Vanguard Press. 239 *pp.* $2.75.

Reviewed in *SRL* Sept. 17, 1949.

BARTHOLOMEW AND THE OOBLECK. Written and illustrated by Dr. Seuss. New York: Random House. No paging. $2.

Our old friend Bartholomew Cubbins rescues King Derwin when the Court Magicians cause a green, rubbery thing called oobleck to rain out of the sky. A large picture book that recalls the famous Red Hats.

THE PIRATES IN THE DEEP GREEN SEA. By Eric Linklater. London: Macmillan. 398 *pp.* $3.50.

An exciting pirate story in which two English boys go down to Davy Jones's Locker after the villains.

THE EXPANDABLE PIG. By Betty Babcock. New York: Charles Scribner's Sons. 114 *pp.* $2.

The strange adventures of Gary, an American boy, and his three dogs, who were taken to England on a pig that expanded like a balloon. A humorous story illustrated with many drawings by the author.

THE MAGIC FIRECRACKERS. By Mitchell Dawson. Illustrated by Kurt Wiese. New York: The Viking Press. 192 *pp.* $2.50.

Uncle Dick returns from China in the year 1878 and brings with him some magic firecrackers, probably several thousand years old, that grant wishes if the wish is made in sixty seconds. Greg and his friend Jimmy do the wishing.

THE EXTRAORDINARY EDUCATION OF JOHNNY LONGFOOT IN HIS SEARCH FOR THE MAGIC HAT. By Catherine Besterman. With illustrations by Warren Chappell. Indianapolis: The Bobbs-Merrill Co. 158 *pp.* $2.50.

The second adventure of the Shoe King's son, in which Barnac the Cat plays a large part. The illustrations, with a frontispiece in color, are even more distinguished than those in "The Quaint and Curious Quest of Johnny Longfoot."

JOY AND THE CHRISTMAS ANGEL. By Pamela Bianco. New York: Oxford University Press. 41 *pp.* $1.75.

To be reviewed in *SRL* Dec. 10, 1949.

MISS FLORA McFLIMSEY'S CHRISTMAS EVE. By Mariana. New York: Lothrop, Lee & Shepard. No paging. $1.

To be reviewed in *SRL* Dec. 10, 1949.

THE FABULOUS FLIGHT. By Robert Lawson. Illustrated by the author. Boston: Little, Brown & Co. 152 *pp.* $2.50.

Reviewed in *SRL* Sept. 17, 1949.

THE BLUE CAT OF CASTLETOWN. By Catherine Cate Coblenz. Illustrated by Janice Holland. New York: Longmans Green & Co. 123 *pp.* $2.75.

Reviewed in *SRL* Sept. 17, 1949.

BERTIE'S ESCAPADE. By Kenneth Grahame. Illustrated by Ernest A. Shepard. Philadelphia: J. B. Lippincott Co. 42 *pp.* $1.50.

Reviewed in *SRL* Oct. 22, 1949.

THE WIDOW WOMAN AND HER GOAT. By Mary Walsh. Illustrated by Henry C. Pitz. New York: Alfred A. Knopf. No paging. $1.75.

Reviewed in *SRL* April 9, 1949.

THE WHITE RING. By Enys Tregarthen. Edited by Elizabeth Yates. With illustrations by Nora S. Unwin. New York: Harcourt, Brace & Co. 65 *pp.* $2.

Reviewed in *SRL* May 21, 1949.

SONNY-BOY SIM. By Elizabeth W. Baker. Illustrated by Susanne Suba. Chicago: Rand McNally & Co. 31 *pp.* $1.

Reviewed in *SRL* Aug. 13, 1949.

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Stories for Younger Boys and Girls

—From "The Hidden Burro."

THE HIDDEN BURRO. By Delia Goetz. Illustrated by Dorothy Bayley Morse. New York: William Morrow & Co. 128 *pp.* $2.

BOYS and girls and their elders who remember with great pleasure the little Mexican burro Chula in "The Burro of Barnegat Road" will be delighted to meet her again in this book. Grandma Pebbles, Chula's owner, decided to go with her husband on an automobile trip, so she sent Chula down to Wally and Dorothy in Washington, knowing that Chula would be unhappy at the farm alone. Unfortunately, Wally and Dorothy lived in a zoned part of the city where animals, other than dogs and cats and canaries, were not allowed. Their problems in concealing Chula and getting her out to a farm in nearby Virginia are funny and exciting. Chula herself is as calm and gracious as ever. The President of Mexico was making a state visit in Washington at the time, and Chula and the children get mixed up with the procession on Memorial Bridge. An even funnier scene is where Chula spends the night in the Washington Monument with the caretaker. Dorothy Morse has made some enchanting drawings of Chula.

THE SECRET VALLEY. By Clyde Robert Bulla. Illustrated by Grace Paull. New York: Thomas Y. Crowell Co. 100 *pp.* $2.25.

CLYDE BULLA has a happy faculty of writing a story for the younger boys and girls in short, crisp sentences and simple words. But he never seems to talk down to his readers. This is a pioneer story about a family that went from Missouri to California in a covered wagon at the time of the Gold Rush. The father of the family is an optimist who is certain that they will find gold immediately. He is wrong. The family goes through some rather trying adventures until a wise, kindly old man whom they meet in California directs them to a little valley where they settle down in the California sunshine to grow fruit and flowers and "live happily ever after." Grace Paull has done some of her best work in these illustrations. The old songs of the California miners are given, with their music, between the chapters. This is a friendly, happy story with excellent background and atmosphere.

THE DAVENPORTS AND CHERRY PIE. By Alice Dalgliesh. Illustrated by Flavia Gag. New York: Charles Scribner's Sons. 197 *pp.* $2.50.

It is good to meet the Davenports again. This story is even better than the first one. The four Davenport children, their father, their stepmother, and little Lyn are still living in the red barn. The radio program "The Davenports Are at Dinner" is still on. Cherry Pie is a white French poodle that Mrs. Waddletwaddle leaves with them when she goes abroad. Her real name is Cherie, and she is badly spoiled, but it does not take her long to learn the Davenport ways. She adapts herself successfully and, when they carry their program on to television, it is Cherry Pie who becomes the star of the performance. Frail little Lyn has rheumatic fever and the tension over her long convalescence brings her mother and the Davenports closer together. Flavia Gag's drawings of Cherry Pie and the black kitten, the Davenports, and the wintry Connecticut landscape are charming.

TOO MANY CHERRIES. By Carl Carmer. Illustrated by Jay Hyde Barnum. New York: The Viking Press. 63 *pp.* $2.

THERE were too many cherries, so many that the local markets were glutted. So Bill's father decided to let them rot on the trees. Why pay the cost of picking and marketing them when every farmer for miles around had so many that the price would go down to zero? Then Bill had an idea. Take the farm "pick-up" and run the cherries to a part of the country where cherries were scarce. They decided on Pittsburgh, but they finally landed in Lancaster, Pennsylvania. Frosts had destroyed the Lancaster cherries and the people there were glad to pay a good price for the cherries from another state. Bill and George, the hired man, who was a schoolteacher in the winter, had to be up and on the road at one o'clock in the morning in order to get their load to market by the time the sun was up. How boys will revel in the scene in Miss Maggie's all-night restaurant when the big truck drivers roll in and compete in a test of expert steering for one of Miss Maggie's chocolate pies! This is a story of America. In no other country could this combination of Nature's bounty and man's ingenuity exist today. The drawings, printed in blue and cherry red, are as vigorous and honest as the story. Here is a fine Christmas present for some lucky boy.

THE PENNYWINKS. By Electa Clark. Illustrated by Albert Orbaan. Indianapolis: The Bobbs-Merrill Co. 180 *pp.* $2.

THE first chapter of this story appeared in *Story Parade* and it is no wonder that its readers demanded more. It reminds us irresistibly of "Cheaper by the Dozen." There are twelve Pennywinks: father, mother, and ten boys. They first entertain and then adopt little Katie, who comes to the big, old, comfortable house by mistake. Each one of the ten Pennywinks is an individual, each one makes his own contribution to the family welfare. Jerry is an expert cook and glories in it. Buzz is of an inventive turn, David is thoughtful and responsible. Mrs. Pennywink is wonderful—a calm, serene lady who loves and trusts her boys and is never unduly bothered by them. Her control of the food problem alone makes the story worth reading. It is Katie's Uncle Sam who solves the problem when the Pennywink house is put up for sale. This is a book that would be great fun to read aloud in a family circle. Undoubtedly, however, a good many boys and girls will read it for themselves with profit and pleasure.

JUDY-COME-LATELY. By Ethel Bowyer Martin. Illustrated by Sari. New York: Harcourt, Brace & Co. 218 *pp.* $2.25.

JUDY-COME-LATELY stands for greenhorn in the language of the fair grounds. This is the story of thirteen-year-old Judy, who has an eventful summer going from fair to fair with her jolly Uncle Jay, a novelty dealer. The many excitements of a fair ground are disclosed to the reader by an author who herself belonged to a "fair" family and must have put into her book her own memories and experiences. There are plenty of adventures in Judy's story, especially the discovery of a mysterious thief to whose pursuit her friend Donny devotes a good part of

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his time and energy. Some memorable grown-ups, like big-hearted Mr. Cratt and barrel-shaped Uncle Jay, in appearance like a character out of Dickens, add depth to this original and captivating story. It should greatly appeal to boys and girls for, even in this age of television, everybody loves a fair. Because of its convincing background this story is a good companion to the books about a circus. There are many animated illustrations, some that carry a sense of adventure and mystery.

—Blanche Weber Shaffer.

THE OTTERBURY INCIDENT. By C. Day Lewis. Illustrated by Edward Ardizzone. New York: The Viking Press. 160 pp. $2.

THE rivalry between two schoolboy gangs is dissipated when both gangs unite to raise money to replace a broken window and help out a schoolmate whom they feel is being unjustly disciplined. All their enterprise and ingenuity go into action, and the whole town of Otterbury is affected as they put their individual and special talents to work to raise the money. But when the money is raised it mysteriously disappears. Their indignation at an even higher pitch, the boys set out to find the thief and in their campaign uncover some criminals of more than local importance. In an exciting battle, using every schoolboy weapon they can find or invent, they manage to hold the criminals until the police can take over.

Well told in the words of the "historian" of one of the gangs, this story has excitement enough to hold any reader. The fact that a few carefully screened sisters are allowed to help will not spoil the story for boys and may add a satisfying touch for girl readers. Laid in an English abbey town just after the last war, the story has excellent atmosphere. Like "Emil and the Detectives," with its Berlin background, the philosophy and actions of the boys are universal. In spite of a few English details which may be unfamiliar, boys the world over can identify themselves with the heroes of Otterbury. The author is an English poet and novelist of considerable distinction whose skill is very evident and Edward Ardizzone's illustrations are a perfect accompaniment to the text.

—Ruth Hill Viguers.

DIG FOR TREASURE. By Dean Marshall. Illustrated by Christine Price. New York: E. P. Dutton & Co. 188 pp. $2.50.

The village of Anchorage and the woods around seemed much like any other lovely bit of Connecticut until a group of imaginative children who had made a world of their own on their "invisible island," through the diligent tracking down of clues, managed to find the missing bit of evidence that linked it with a real and exciting past. The children, some of whom appeared in an earlier book by this author, "The Invisible Island," and the adventures they create for themselves might have been inspired by the Arthur Ransome stories, but the background is quite American and has, with the children, individuality. While the plot bears a resemblance to other children's treasure-hunting tales, there is enough originality in incident and characterization to make this an unusually good book of its kind.

—R. H. V.

SAND IN HER SHOES. By Mildred Lawrence. Illustrated by Madye Lee Chastain. New York: Harcourt, Brace & Co. 211 pp. $2.25.

DORRIT was not at all sure that she was going to like living in Florida when her father bought a small-town newspaper there. Not only was the climate, and everything else, too different from the North but their house was too tiny and both her father and mother had to work too long hours on the newspaper. Fortunately, Dorrit had a naturally buoyant disposition and she was unselfish enough to keep her feeling in the background. Having a job that she herself could do on the paper made her feel a necessary part of the activities in the office, and sharing with her brother a secret interest in a mysterious "beachcomber" added spice to her free hours. Birthday and Christmas celebrations, though different from Northern ones, were very satisfying and Dorrit had "sand in her shoes" before she realized it. Strangely enough, though, it was not until she had weathered a hurricane that Dorrit knew she was content to live in Florida.

As in "Peachtree Island," Mildred Lawrence has peopled her story with very different and likable personalities. With a larger cast of characters in this story the interest is more diffused, but boys and girls will enjoy the experiences of the three Brooks children and can identify themselves readily with them.

—R. H. V.

HURRICANE LUCK. By Carl Carmer. Illustrated by Elizabeth Black Carmer. New York: Aladdin Books. 82 pp. $1.75.

PETER'S father was a fisherman, who, if he had money enough to buy his equipment, would have liked to take the tourists fishing along the coast. Then Peter got the one-hundred-dollar prize for catching the biggest tarpon in the Junior Tournament. It all happened on a little island off the coast of Florida, and it is the hurricane that makes this an unusual story. Chapter headings that look as though they were drawn on the scene illustrate the book.

MR. HERMIT MISER AND THE NEIGHBORLY PUMPKIN. By Christine Noble Govan. Illustrated by Anne Merriman Peck. New York: Aladdin Books. No paging. $1.75.

A story for the younger boys and girls about a pumpkin vine that grew out of a miser's yard into the yards of his neighbors. Attractive drawings in color and in black and white.

PEGGY'S WISH. By Alletta Jones. Illustrations by Mary Stevens. New York: Abingdon-Cokesbury Press. 176 pp. $2.

Peggy lived in the Hannah Moore Home for Children until the summer when the Meredith family asked her to come to their farm. Peggy loved everything about the farm and her wish came true when Mr. Meredith asked her to stay with them always and be Peggy Ann Meredith.

THE LOST TREASURE BOX. By Helen Rushmore. Illustrated by Louis Glanzman. New York: Harcourt, Brace & Co. 184 pp. $2.

A story for younger boys and girls of an old house and a hidden treasure box. It is a happy story of three orphaned children who find a home on a farm with their uncle and his wife.

OUR TOWN HAS A CIRCUS. By Marie McSwigan. Illustrated by Peter Burchard. New York: E. P. Dutton & Co. 176 pp. $2.50.

How Patsy Halligan came to Stanhope, New York, to live and proceeded to make things lively, with the help of Mr. Bruce and his trained poodle. A gay ,amusing story of life in a small American town. Attractive end-papers and sketches of the people, the circus, and the poodle.

HURRY BACK. By Lorraine Beim. Illustrated by Edgar Levy. New York: Harcourt, Brace & Co. 200 pp. $2.25.

A story, for younger boys and girls, of the Lorimer family, who go from Long Island to California and back again in their car. The twins, Seth and Sandra, are lively and extremely curious. They learn a good deal on the trip—and so does the reader.

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THE MERRIWEATHERS. Written and illustrated by Marjorie Torrey. New York: The Viking Press. 254 *pp.* $2.50.

The adventures of a lively and rather impractical family who move from the city to a farm in Connecticut. It is told by one of the twins.

DAVY OF THE EVERGLADES. By Eleanor Frances Lattimore. New York: William Morrow & Co. 127 *pp.* $2.

The story of Davy, of the birds and little animals who lived in the Everglades, of his friends and the little spotted deer that was given him by the Indian boy is told for the younger children in large type with many attractive drawings.

LUCKY MISCHIEF. By Mabane Holoman Burgwyn. Pictures by Gertrude Howe. New York: Oxford University Press. 246 *pp.* $2.50.

Like "River Treasure," this is laid in the Negro colony on Occoneechee Point. Lucky Mischief is the calf that Allen enters for the local 4H contest. It is an appealing story with action enough to hold a child's interest.

BETWEEN THE FOUR MOUNTAINS. By Flora Bailey. Decorations by Ralph Ray. New York: The Macmillan Co. 197 *pp.* $2.50.

A sequel to "Summer at Yellow Singers," in which Jon and Judy and the two Indian children live the life of the Navaho Indians and help discover a treasure in a burial cave.

MELINDY'S HAPPY SUMMER. By Georgene Faulkner. Illustrated by Elton C. Fax. New York: Julian Messner. 182 *pp.* $2.50.

A sequel to "Melindy's Medal," in which Melindy goes as a "good-will ambassador" from Boston to a farm in Maine for the summer.

THE MIRRORS OF CASTLE DOONE. By Elizabeth Kyle. Illustrated by Nora S. Unwin. Boston: Houghton Mifflin Co. 280 *pp.* $2.50.

This is another of the "Holly Hotel" stories. The same characters, including the art dealer, McGonnigal, appear and there is a ghost in an ancient castle. The illustrations are especially good.

ROWENA CAREY. By Ruth Langland Holberg. Illustrated by Grace Paull. New York: Doubleday & Co. 242 *pp.* $2.50.

The tale of nine-year-old Rowena Carey's year in Rockport, Massachusetts. It is a lively tale, full of delightful details, and Rowena is an unusually appealing girl.

—From "The Secret Valley."

SUDY AND PRILL. By Ruth Piper. Illustrated by Brinton Turkle. New York: Doubleday & Co. 210 *pp.* $2.50.

A lively tale about the friendship between two girls in a New England town. It has lots of humor and both Sudy and Prill are original and interesting characters.

COTTON IN MY SACK. Written and illustrated by Lois Lenski. Philadelphia: J. B. Lippincott Co. 191 *pp.* $2.50.

Another "regional" story of a share-cropping family in the cotton fields. In the end they become tenant farmers, and gain a sense of permanence and security.

THE DOOLEYS PLAY BALL. By Marion Renick. Illustrated by Dwight Logan. New York: Charles Scribner's Sons. 165 *pp.* $2.25.

The author of "Swimming Fever" and "A Touchdown for Doc" tells a lively, amusing story of the six Dooley boys and their father, who all play baseball. In teaching a girl cousin to play, they inform the reader so thoroughly that he learns all the rules of baseball and soft ball.

THE MOUNTAIN OF ADVENTURE. By Enid Blyton. With illustrations by Stuart Tresilian. New York: The Macmillan Co. 235 *pp.* $2.50.

The fifth in a series of stories about four English children. The story is laid in Wales, where the four have an exciting time on Fang Mountain and are finally rescued by a helicopter.

MISS ANNA TRULY. Written and illustrated by V. H. Drummond. Boston: Houghton Mifflin Co. 40 *pp.* $2.

An English story for younger children which tells of a little girl who went to London to see the King—on business. Amusing colored drawings of a masked ball at the palace.

SILVER SPURS FOR COWBOY BOOTS. By Shannon Garst. Illustrated by Charles Hargens. New York: Abingdon-Cokesbury Press. 192 *pp.* $2.

A sequel to "Cowboy Boots," this story of a ranch in Wyoming is for younger boys and girls.

THE ADVENTURES OF TITTLE-TOM. By Ellis Credle. New York: Oxford University Press. 79 *pp.* $1.75.

The adventures of a small boy who was the youngest of a large family. It all happened down South, and the drawings are humorous and full of atmosphere.

THE BEST CHRISTMAS. By Lee Kingman. Illustrated by Barbara Cooney. New York: Doubleday & Co. 95 *pp.* $1.50.

To be reviewed in *SRL* Dec. 10, 1949.

TAFFY'S FOAL. By Elisa Bialk. Illustrated by William Moyers. Boston: Houghton Mifflin Co. 180 *pp.* $2.25.

Reviewed in *SRL* June 11, 1949.

A SUNDAE WITH JUDY. By Frieda Friedman. New York: William Morrow & Co. 192 *pp.* $2.50.

Reviewed in *SRL* July 9, 1949.

SUNSHINE FOR MERRILY. By Martha Gwinn Kiser. Illustrated by Eloise Wilkins. New York: Random House. 130 *pp.* $2.

Reviewed in *SRL* Sept. 17, 1949.

EDDIE AND THE FIRE ENGINE. Written and illustrated by Carolyn Haywood. New York: William Morrow & Co. 189 *pp.* $2.

Reviewed in *SRL* Aug. 13, 1949.

MISS QUINN'S SECRET. By Dorothy Aldis. Illustrations by Rowena Fry. New York: G. P. Putnam's Sons. 164 *pp.* $2.50.

Reviewed in *SRL* July 9, 1949.

A SUMMER TO REMEMBER. Written and illustrated by Erna M. Karoli. New York: Whittlesey House. 128 *pp.* $2.

Reviewed in *SRL* July 9, 1949.

THE BELLS OF BLEECKER STREET. Written and illustrated by Valenti Angelo. New York: The Viking Press. 186 *pp.* $2.50.

Reviewed in *SRL* July 9, 1949.

PETER'S PINTO: A Story of Utah. By Mary and Conrad Buff. New York: The Viking Press. 96 *pp.* $2.

Reviewed in *SRL* June 11, 1949.

ISLAND SUMMER. By Hazel Wilson. Illustrated by Richard Floethe. New York: Abingdon-Cokesbury Press. 175 *pp.* $2.

Reviewed in *SRL* April 9, 1949.

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Stories for Older Boys and Girls

CADMUS HENRY. By Walter D. Edmonds. Illustrated by Manning de V. Lee. New York: Dodd, Mead & Co. 137 *pp.* $2.50.

IT WOULD be hard to find a better story of the Civil War for boys and girls than this. Like all of Walter Edmonds's tales, it is exceptionally well written. Through it runs a thread of humor that makes certain phrases and sentences stay in your memory. It is the story of a young, a very young, Confederate soldier who is assigned for duty in the observation balloon that is sent up over the Union lines in Virginia. Boys of 1949 will be very much amused by the mechanics of this balloon. Cadmus Henry is, however, as convincing a character as Dick Mount in "Wilderness Clearing." His adventures in the balloon and his rescue by a girl who is helping Negro slaves escape through the underground is an exciting story. In the end, after the Battle of Gettysburg, there is a hint that we shall meet Cadmus Henry again. We hope so.

MYSTERY AT BOULDER POINT. By Eleanore M. Jewett. Illustrated by Jay Hyde Barnum. New York: The Viking Press. 281 *pp.* $2.50.

ABOUT 100 years ago there were, on the New England Coast, men who deliberately wrecked coastal schooners for their salvage. They were called "mooncussers." This is the story of a cottage on Boulder Point that was haunted by the ghost of a mooncusser. The heroine is Marty, the daughter of the village doctor. Then there is the young artist with his mother and his blind sister, Kathleen, who rent the cottage with the idea of staying there all the year round. There is Michael, the son and grandson and great-grandson of village fishermen, who wants to be an artist, too. It is Marty and her wire-haired terrier, Skipper, who solve the mystery, thus exposing a tragic village story. It is Marty, too, who finds the bar of gold that was hidden by the mooncusser and that will give Michael his chance to be a real artist. The cottage on Boulder Point is washed away in an equinoctial storm, but it will be rebuilt and no ghost will haunt it again.

This is an unusual story, well written, alive with the salty atmosphere of the New England Coast, peopled with characters that ring true, from old Captain Daniel to Skipper, the dog. Jay Barnum's drawings are completely true to the setting and the characters.

BOARDING SCHOOL. By Regina Woody. Illustrated by Janet Kimball. Boston: Houghton Mifflin Co. 247 *pp.* $2.50.

MRS. WOODY'S book is the tale of Abby Hawes, who first came to Waban Hall Academy in Maine when she was thirteen years old. She had a hard time adjusting herself to the exacting schedules of school life and also to life in America because she had lived abroad with her musician father and had been educated by tutors. But, as the year progressed, Abby gained self-assurance, learned to think for herself and make her own decisions. There were pleasures as well as problems. Mrs. Woody writes with sincerity and a certain freshness, but she fails to make the school background convincing and she crowds too much into the book. It will, however, undoubtedly be popular among the older girls. It would be interesting for them to compare this book with "And Both Were Young," by Madeleine L'Engle, which is a story of an American girl at an international boarding school in Switzerland. —EVELYN R. SICKELS.

THE SHADOW OF THE HAWK. By Geoffrey Trease. Illustrated by Joe Krush. New York: Harcourt, Brace & Co. 236 *pp.* $2.50.

THIS is a swift-moving, action-packed story set against the picturesque background of Renaissance Europe. Alan Drayton, a student at St. Mary's College, is obliged to leave Cambridge suddenly because he wounds a man during a quarrel. At the suggestion of Erasmus, Alan sets out on a perilous journey in search of a manuscript of an ancient Greek play which lies hidden in an isolated monastery somewhere in Dalmatia. He receives help from Aldus, the Venetian printer, but he is set upon by spies employed by a powerful and unscrupulous duke who learns of Alan's mission and is determined to secure the manuscript for his own private library. Alan succeeds in eluding the duke for a time, but "the shadow of the hawk" hovers over him until his journey's end. To complicate matters still further, Alan discovers that Angela, the niece of Aldus, has disguised herself as a boy and boarded his ship, determined to share in the adventure. It is a well-told story and it re-creates a colorful period. The dialogue, at times, seems too modern for a sixteenth-century story. —E. R. S.

SWORD IN THE SHEATH. By André Norton. Illustrated by Lorence Bjorklund. New York: Harcourt, Brace & Co. 246 *pp.* $2.50.

WE FIND in this an adventure story exciting and dramatic enough to satisfy anyone, from sons and daughters right up to the head of the family. It is the story of two young Americans who served as OSS agents in the Second World War. They are commissioned to go down through the little-known smaller islands of the East Indies to trace an American aviator who crashed there during the war. Their quest takes them on a Dutch freighter to an island that has never even been mapped, and there they find a group of German and Japanese renegades who are organizing a resistance movement against Allied authorities. One of the most dramatic characters is the Moro sultan of Celebes, who has enormous power with the natives. Another character is Lorens van Norreys, the Dutch boy, who appears in an earlier book of Miss Norton's. The description of the island is fascinating, the action is fast and furious, and the people are all believable, if a bit melodramatic on the whole.

APPLE TREE COTTAGE. By Virginia F. Voight. Illustrated by Eloise Wilkin. New York: Holiday House. 157 *pp.* $2.25.

FOURTEEN-YEAR-OLD Susan has so many enviable qualities like inventiveness, determination, and orderliness that the reader is not too surprised when she succeeds in everything that she undertakes. On a journey in a horse-drawn caravan she discovers her "dream house," an empty cottage, where Susan, her younger sister, Candy, and their sick father, who is an artist, settle down for a happy summer. As a collaborator in *Godey's Lady's Book* Susan is able to support the household for a while. The sisters make friends and share the discovery of a neighborhood robbery. Susan lived in the Pennsylvania of 100 years ago. We have a description of a trip on a wood-burning train and glimpses of Philadelphia and of costumes of that period.

This is a warm-hearted story. It has delightfully designed headings for each chapter and an appealing cover. —B. W. S.

CANDY. By Robb White. Illustrated by Gertrude Howe. New York: Doubleday & Co. 246 *pp.* $2.50.

There is a modern touch to this story that will challenge the interest

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of boys and girls. Tony, the boy who is one of the chief characters, was blinded and lost his home and his parents in the explosion in Texas City. Dr. Daniels, the mysterious man who gave Candy a sailboat when her own was destroyed in a Florida hurricane, was living "on borrowed time" because he had been exposed to atomic energy in the trial of a cyclotron. It is Candy's story primarily. She sailed Dr. Daniels to a deserted island where he could work out his own cure, she understood Tony's fears and his bitterness. She stood up to old, cross Mr. Jenkins when Tony needed help. She persuaded the old English carpenter, Mr. Carruthers, to mend the boat and to stand with Tony against a world that he no longer trusted. And when Dr. Daniels, who turned out to be a famous eye doctor, operated and gave Tony back his sight, it was Candy whom Tony saw first and identified. This is a good story for boys and girls who like action and natural characters.

GREG SHERIDAN, REPORTER. By Jack Bechdolt. Illustrated by Decie Merwin. New York: E. P. Dutton & Co. 190 *pp.* $2.50.

From its title one would think that this was just another conventional career story. It is a career story, but it is not at all conventional. It is fresh, amusing, and in many ways original. Greg comes to New York from a Minnesota farm, a graduate of a local school of journalism with a very high opinion of his own powers. The famous New York newspaper that he aspires to promptly turns him down, but its wise city editor suggests that he seek work on a country paper "for experience." He sends Greg to a small-town newspaper on Long Island, not far from Manhattan, that is run almost solely by a girl. After Greg recovers from the shock, his sense of humor and his almost desperate need assert themselves, and the affairs of the little town, dramatic enough if they are honestly approached, begin to interest him. There is a murder and a mystery about a hidden room in the old house where Sue and her grandfather live, and her people have lived for many generations. Greg helps to solve the mystery and has the satisfaction of seeing his story of the adventure printed with by-line.

COME BE MY LOVE. By Lavinia R. Davis. New York: Doubleday & Co. 245 *pp.* $2.50.

Lavinia Davis can be depended upon to give teen-age girls novels

—From "Mystery at Boulder Point."

of contemporary interest that are thought-provoking and stimulating. In the author's latest love story nineteen-year-old Jib Bolton suddenly finds herself in an intolerable situation when she accepts a position as social secretary to a wealthy society woman in a Berkshire village. To escape goes to live with her mother's cousins. They help Jib to learn some of the true values in successful living.

—E. R. S.

FOOTPRINTS OF THE DRAGON. By Vanya Oakes. Illustrations by Tyrus Wong. Philadelphia: The John C. Winston Co. 240 *pp.* $2.50.

The story of Hip Wong who came to the Pacific Coast from China to work with the Chinese gangs who helped to build the railroad from Sacramento to Utah. One of The Land of the Free Series, it is a moving record of the making of a nation.

TIDEWATER VALLEY: A Story of the Swiss in Oregon. By Jo Evalin Lundy. Illustrations by Margaret Ayer. Philadelphia: The John C. Winston Co. 246 *pp.* $2.50.

The sixth in the Land of the Free Series, this is a story of the rich, fertile valleys of the Northwest Coast and the development of dairy farming and cheese-making. Its heroine is a Swiss girl, and the year is 1889.

THE BLACK OPAL. By Dorothy Maywood Bird. New York: The Macmillan Co. 202 *pp.* $2.50.

An unusually good college story with a girl heroine who has intelligence, character, and a sense of humor. There is a mystery in the murder of a man in an old inn on the college grounds in 1948.

MERCY HICKS. By Charlotte Jackson. Illustrated by Addison Burbank. New York: Dodd, Mead & Co. 241 *pp.* $2.75.

A story of California in 1826. The heroine is a fifteen-year-old girl whose father is the captain of a clipper ship. It brings in the Indians, the California Missions, and the ranch life. A well-written, interesting story with many black and white drawings.

BOB CLIFTON, ELEPHANT HUNTER. By Dock Hogue. Illustrated by Kurt Wiese. New York: Henry Holt & Co. 151 *pp.* $2.50.

An exciting story of hunting wild elephants in the Congo. Bob is the son of an American who has a coffee plantation. He gets a temporary appointment as an official elephant hunter under the guidance of a native chief. Convincing background and native characters.

YOUNG RAZZLE. By John R. Tunis. New York: William Morrow & Co. 192 *pp.* $2.50.

A story that has as its theme the rivalry between father and son on the baseball field. As a sport story it has all the excitement and authenticity that John Tunis can give. As a story of human relationships, it rings true in every word.

SMOKE PATROL. By Montgomery M. Atwater. New York: Random House. 214 *pp.* $2.25.

A story of the training of two boys for the Smoke Patrol branch of the Forestry Service.

JEFF WHITE: YOUNG WOODSMAN. By Leo Dietz. Boston: Little, Brown & Co. 214 *pp.* $2.50.

An exciting tale of the Maine woods, with the young son of a famous game warden as its hero. It is not only a good story, but an informed guide to life in the North woods and to the "still hunting" of deer.

CROCODILE CREW. By Richard Watkins. Illustrated by Lois Darling. New York: Harcourt, Brace & Co. 248 *pp.* $2.50.

A story of the Florida Everglades about a New England boy and his Southern comrade who run a sightseeing boat, *Crocodile Queen*, for tourists. They have an unprincipled rival and a hard time, but they succeed. A good story of two likable boys, a lively and rather "fresh" girl, and a fine old sea captain.

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TICKTOCK AND JIM, DEPUTY SHERIFFS. By Keith Robertson. Illustrated by Everett Stahl. Philadelphia: The John C. Winston Co. 215 *pp.* $2.50.

A sequel to "Ticktock and Jim" of last year, in which Jim and his horse pursue criminals.

THE SUNKEN FOREST. By René Prud'Hommeaux. Illustrated by Rafaello Busoni. New York: The Viking Press. 248 *pp.* $2.50.

A story of Fire Island and the strange forest there below sea level. It is a "spy" story with a sixteen-year-old boy for its hero. The background is unusual and convincing.

RIVER RANCH. By Doris Gates. Illustrated by Jacob Landau. New York: The Viking Press. 160 *pp.* $2.

A story of a cattle ranch in the West, of modern rustlers who used trucks and of Ben and his sister Ann, who exposed them with the help of a Federal agent disguised as a cattle hand.

THE MYSTERY OF THE GULLS. By Phyllis A. Whitney. Illustrated by Janet Smalley. Philadelphia: The Westminster Press. 202 *pp.* $2.50.

A story of Mackinac Island and a plot to keep Taffy Saunders and her mother from a hotel that Mrs. Saunders has inherited from her aunt.

THE MYSTERIOUS SAILOR. By Felix Riesenberg, Jr. New York: Dodd, Mead & Co. 210 *pp.* $2.50.

An exciting tale of a voyage from San Francisco to the Argentine on a Liberty freighter. There is a plot to "shipnap" the ship and use it for black-marketing, and the "mysterious sailor" turns out to be the vice president of the company. By the author of "The Crimson Anchor."

ESCAPE ON SKIS. By Arthur D. Stapp. New York: William Morrow & Co. 209 *pp.* $2.50.

An adventure story of skiing in Mount Rainier National Park. The details of skiing and the background are convincing, the story less so. The three main characters are high-school boys.

MOUNTY IN A JEEP. By T. Morris Longstreth. New York: The Macmillan Co. 158 *pp.* $2.50.

Sam Action is one of the Canadian Mounted Police who is sent to an outpost in the Far North to preserve order in a community where there are many renegades. Special emphasis is given to the younger boys who are brought in to the Youth and Police Program.

BY-LINE FOR JOSIE. By Robert Saffron. Frontispiece by Robert Hallock. New York: The Viking Press. 182 *pp.* $2.

Josie's father is the editor of *The Hainsville Herald.* Josie is determined to provide scoops for the paper and rate a by-line. Her efforts lead her into all sorts of adventures. A lively, amusing story.

WRONGHAND. By Geraldine Wyatt. Illustrated by Kurt Werth. New York: Longmans Green & Co. 206 *pp.* $2.50.

Todd Parrish, of Texas, and his horse, Muster, are the heroes of this convincing story. Todd and seven other young herders drive a herd of longhorns up from Texas to Kansas. They meet trouble all the way, but their unfailing humor and resourcefulness win through.

HARLEQUIN HULLABALOO. By Dorothy Lyons. Illustrated by Wesley Dennis. New York: Harcourt, Brace & Co. 264 *pp.* $2.50.

A story of the Kentucky Blue Grass and the training of a Saddlebred horse who happens to have spots "louder than a Christmas tree." The background is very convincing and there is a love story with a happy ending.

GHOST AT GARNET LODGE. By Frances Duncombe. Illustrated by Mary Stevens. New York: William Sloane Assoc. 255 *pp.* $2.50.

A fresh, well-written story of an old house in the Adirondacks that has been made a skiing center. There is a mystery and a hint of romance. For the older girls.

FOR A WHOLE LIFETIME. By Jessica Lyon. Philadelphia: Macrae Smith Co. 221 *pp.* $2.50.

A love story that is without sentimentality. It is the story of Karen Moore, who learned through experience the true values, socially and economically.

GABRIELLA. By Nancy Hartwell. Illustrated by Jane Castle. New York: Henry Holt & Co. 244 *pp.* $2.50.

The story of an historic old house in Pennsylvania and of a modern girl's feeling for it and what it stood for. The theme is subordinated to the story and the people are interesting, especially Aunt Duley.

PUNT FORMATION. By Philip Harkins. New York: William Morrow & Co. 253 *pp.* $2.50.

A football story with a hero who faces a very difficult situation and proves his courage and sportsmanship.

PRAIRIE PRINTER. By Marjorie Medary. Decorations by Manning de V. Lee. New York: Longmans Green & Co. 287 *pp.* $2.75.

A sequel to "Buckeye Boy," this is the story of Tom Kenyon's early career as a newspaperman in a little town in Iowa just before the Civil War. It is a thoroughly American story of struggle and final success, lightened by Tom's romance with pretty, redheaded Molly, and told against an excellent historical background.

BACKBOARD MAGIC. By Howard M. Brier. Illustrated by Jay Hyde Barnum. New York: Random House. 275 *pp.* $2.50.

The story of Skip Turner and his fight to bring an inferior basketball team into the state tournament. A sport story with excellent action and convincing characters.

THE FIGHTING SOUTHPAW. By Richard T. Flood. Illustrated by Robert Candy. Boston: Houghton Mifflin Co. 180 *pp.* $2.25.

An excellent baseball story with Radford Academy as its background. It has humor, and the hero, Specs Irving, is particularly well drawn.

JOHNNY KING, QUARTERBACK. By Jackson Scholz. New York: William Morrow & Co. 221 *pp.* $2.50.

This is not only a good football story. It is, too, a lively and amusing account of four college boys in a lumber camp.

BLACK FALCON. Written and illustrated by Armstrong Sperry. Philadelphia: The John C. Winston Co. 218 *pp.* $2.50.

The story of a young American in the War of 1812 and, later, in the battle for New Orleans. Jean Lafitte is a character and the battle scenes are dramatic and convincing.

MIDNIGHT PATRIOT. By Emma L. Patterson. Decorations by Millard McGee. New York: Longmans Green & Co. 305 *pp.* $2.75.

The story of Philip Van Dorn, who acted as a spy for the patriots during the Revolutionary War. The scene is New York City and Peekskill on the Hudson.

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SARAH. By Marguerite Harmon Bro. New York: Doubleday & Co. 343 pp. $2.50.

A novel in which Sarah Duncan faces the conflict of a life devoted to her talent as an artist and musician and the pull of her personal relationships. A thoughtful book in which a philosophy of life is analyzed by interesting, convincing people.

FAR WEST SUMMER. By Emma Atkins Jacobs. Illustrated by Robert L. Doremus. New York: Aladdin Books. 213 pp. $2.50.

How a seventeen-year-old Eastern girl adapted herself to the ways and the people of a community in the Northwest. The natives are well drawn, especially Sandy, the Indian girl.

THE HOUSE UNDER THE HILL. By Florence Crannell Means. Illustrated by Helen Blair. Boston: Houghton Mifflin Co. 184 pp. $2.50.

A story of the Spanish-speaking people of New Mexico. The heroine, Elena Trujillo, longs to get away from the little mountain village, but finds that her work and her happiness are there, after all. Unusual drawings, printed in black and yellow.

YOUR YOUNG LIFE. By Marjory Hall. Illustrated by Elinor Darby. Boston: Houghton Mifflin Co. 278 pp. $2.50.

The story of the birth and growth of a magazine for girls called *Your Young Life*, and of the trials and development of Fern Clayton, of its staff. An honest, interesting love story.

PRACTICALLY SEVENTEEN. By Rosamond DuJardin. Philadelphia: J. B. Lippincott Co. 213 pp. $2.50.

Toby Heyden tells this story of the months preceding her seventeenth birthday. The account has considerable humor and is a good picture of a natural, fun-loving girl.

TREE OF FREEDOM. By Rebecca Caudill. Illustrated by Dorothy Bayley Morse. New York: The Viking Press. 279 pp. $2.50.
Reviewed in *SRL* May 21, 1949.

SONG OF THE PINES: A Story of Lumbering in Wisconsin. By Walter and Marion Havighurst. Philadelphia: The John C. Winston Co. 205 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

PILGRIM KATE. By Helen F. Daringer. Illustrated by Kate Seredy. New York: Harcourt, Brace & Co. 252 pp. $2.50.
Reviewed in *SRL* March 12, 1949.

MOVIE SHOES. By Noel Streatfield. Illustrated by Susanne Suba. New York: Random House. 274 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

SECRET OF THE SAND HILLS. By Kitty Barnes. New York: Dodd, Mead & Co. 245 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

PAINTED PORTS. By C. Fox Smith. Illustrated by C. Walter Hodges. New York: Oxford University Press. 212 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

HILLHAVEN. By Mary Wolfe Thompson. Decorations by Allan Thomas. New York: Longmans Green & Co. 280 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

HOLIDAY MOUNTAIN. By Lloid and Juanita Jones. Philadelphia: The Westminster Press. 208 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

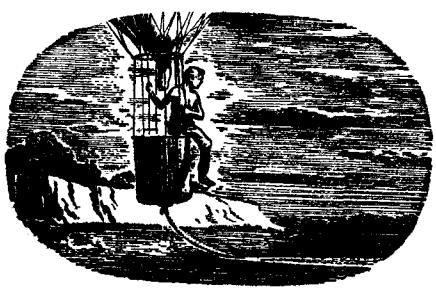
BUSH HOLIDAY. By Stephen Fennimore. Illustrations by Ninon MacKnight. New York: Doubleday & Co. 242 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

MARIAN AND MARION. By J. M. Selleger-Elout. Translated by Hilda Van Stockum. Illustrated by B. Midderigh-Bokhorst. New York: The Viking Press. 177 pp. $2.
Reviewed in *SRL* May 21, 1949.

THE SIGN OF THE GOLDEN FISH: A Story of the Cornish Fishermen in Maine. By Gertrude Robinson. Illustrations by Frederick T. Chapman. Philadelphia: The John C. Winston Co. 207 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

JAN'S VICTORY. Story and pictures by Betty Morgan Bowen. New York: Longmans Green & Co. 167 pp, $2.50.
Reviewed in *SRL* March 12, 1949.

TREASURE MOUNTAIN. By Evelyn Sibley Lampman. Illustrated by Richard Bennett. New York: Doubleday & Co. 207 pp. $2.50.
Reviewed in *SRL* Oct. 22, 1949.



—From "Cadmus Henry."

SEA BOOTS. By Robert C. DuSoe. Illustrated by Arthur Harper. New York: Longmans Green & Co. 186 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

SON OF THE VALLEY. By John R. Tunis. New York: William Morrow & Co. 192 pp. $2.50.
Reviewed in *SRL* March 12, 1949.

KEEP THE WAGONS MOVING. By West Lathrop. Illustrated by Douglas Duer. New York: Random House. 337 pp. $2.50.
Reviewed in *SRL* March 12, 1949.

BATTLE LANTERNS. By Merritt Parmelee Allen. Decorations by Ralph Ray. New York: Longmans, Green & Co. 279 pp. $2.50.
Reviewed in *SRL* March 12, 1949.

START OF THE TRAIL: The Story of a Young Maine Guide. By Louise Dickinson Rich. Philadelphia: J. B. Lippincott Co. 216 pp. $2.50.
Reviewed in *SRL* April 9, 1949.

THE TOTEM CASTS A SHADOW. By Margaret E. Bell. With a frontispiece by Louis Darling. New York: William Morrow & Co. 222 pp. $2.50.
Reviewed in *SRL* May 21, 1949.

FORTY-SEVEN KEYS. By Erick Berry. New York: The Macmillan Co. 200 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

GAY MELODY. By Martha Gwinn Kiser. Decorations by Jane Castle. New York: Longmans Green & Co. 212 pp. $2.50.
Reviewed in *SRL* March 12, 1949.

NORTH WINDS BLOW FREE. By Elizabeth Howard. New York: William Morrow & Co. 192 pp. $2.50.
Reviewed in *SRL* Sept. 17, 1949.

PAINTBOX SUMMER. By Betty Cavanna. With decorations by Peter Hunt. Philadelphia: The Westminster Press. 191 pp. $2.50.
Reviewed in *SRL* Aug. 13, 1949.

ERIC'S GIRLS. By Gladys Malvern. Illustrated by Corinne Malvern. New York: Julian Messner Co. 244 pp. $2.50.
Reviewed in *SRL* July 9, 1949.

RIDER ON THE MOUNTAINS. By Elizabeth Hubbard Lansing. New York: Thomas Y. Crowell Co. 278 pp. $2.50.
To be reviewed in *SRL* in a later issue.

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Beasts, Birds & Insects

BACK SEAT DRIVER. By Mabel Robinson. Illustrated by Leonard Shartall. New York: Random House. 68 *pp.* $2.

WE DEFY anyone of any age to read this tale of Riley, the doctor's wire-haired terrier, with a straight face. It is, in our opinion, the funniest and one of the most rewarding books of the year. Riley converses with the doctor. According to Riley, "it took the doctor to understand what he said." But there is nothing fantastic about the story. Riley says just exactly what a wire-haired terrier would say. The dialogue between the two, while Riley acts as the back-seat driver, is one chuckle after another. In a garage one day Riley caught sight of a model automobile, just the right size for him to drive. He drove it. His adventures in that car, his rescue of the doctor when that worthy gentleman got stuck in a ditch, his final acceptance of the fact that he really belonged in the back seat of the doctor's car and that "it takes two to drive one" make a story that in action and dialogue is continuously funny. It is an absolutely perfect characterization of a wire-haired terrier—the most lovable and most troublesome of dogs. The illustrations, in black and white, are Riley to the life. Both he and the pictures are irresistible.

A NOSE FOR TROUBLE. By Jim Kjelgaard. Illustrated by Ralph Ray, Jr. New York: Holiday House. 252 *pp.* $2.50.

When Bill Tolliver's big gray hound, Smokey, indicated that he strongly approved of Tom Raines, Bill promptly gave him to that lucky young man. "Looks like you got yourself a dog, Tawm," Bill said, "and the dog figures he's got himself a man." Many boys and girls will remember Jim Kjelgaard's "Big Red" and "Snow Dog"; but in Smokey he has created an even more lovable dog character. "A Nose for Trouble" is a graphic, fast-moving tale of a hunt for a gang of poachers who are cleaning out the wildlife in the mountains back of Hilldale. Tom, his pinto, Pete, and Smokey are in the thick of the hunt and it is Smokey's keen nose that leads them. Humor lightens the story. It is very well told. Ralph Ray, Jr., has made a particularly effective cover jacket in color for the book and has drawn Smokey's long, solemn face and drooping ears for the title page.

CEDAR'S BOY. By Stephen W. Meader. Illustrated by Lee Townsend. New York: Harcourt, Brace & Co. 234 *pp.* $2.50.

Stephen Meader has come back to the farm at Red Horse Hill for this story—to Bud Martin's son and the grandchildren of the famous horse Cedar. Here is the same New Hampshire background, the County Fair at Riverdale, the country people competing at the flower and vegetable show, the contest for the best apple pie—a contest that makes your mouth water as you read—and, best of all, the horse races. The hero is young Shad Davis, who is a natural horse trainer and driver. The "villain" in the story is that same Harko Dan who made trouble in "Red Horse Hill." This is not only a good story. It is a slice of New England, as spicy and tasty as the apple pie that it tells about.

THE DRUGSTORE CAT. By Ann Petry. Illustrated by Susanne Suba. New York: Thomas Y. Crowell Co. 87 *pp.* $2.

Buzzie was a cat who lived in a drugstore and felt as responsible for its upkeep as did its owner, Mr. James. Unfortunately, Buzzie had a quick temper which sometimes led her into trouble. Old Mr. Smith and Peter, the boy who lived next door, were fond of Buzzie and tried to show her that poise and self-control are important even in a cat. When the climax of the story arrives Buzzie's hot temper proves to be a valuable asset. Susanne Suba's drawings of Buzzie and her friends are delightful.

SEA STAR: Orphan of Chincoteague. By Marguerite Henry. Illustrated by Wesley Dennis. Chicago: Rand McNally & Co. 176 *pp.* $2.75.

A second story of the wild horses of Chincoteague, which will be as popular as the earlier "Misty." Very effective illustrations with end-papers and one full-page drawing in color.

THE BLACK STALLION AND SATAN. By Walter Farley. Illustrated by Milton Menasco. New York: Random House. 208 *pp.* $2.

A sequel to "The Black Stallion," this brings the Black back from Arabia to race with his son, Satan, and settle down with Alec Ramsay on a horse farm.

THE PHANTOM ROAN. By Stephen Holt. New York: Longmans Green & Co. 244 *pp.* $2.50.

The story of Glenn Barnes, who wanted to be a veterinarian, and of the outlaw roan, Sky. It ends with a dramatic scene at the rodeo in Madison Square Garden.

CHRISTMAS HORSE. By Glenn Balch. New York: Thomas Y. Crowell Co. 246 *pp.* $2.75.

A sequel to "Wild Horse," the story of how Ben Darby and his sister caught and then freed a wild stallion, this tells of Ben's training of "Inky" both in the city where he is at school and on the Idaho ranch. Again the outstanding character is Gaucho, the ranch-hand. A very good story.

THUNDER AND JERRY. By Janet Rogers Howe. New York: Lothrop, Lee & Shepard. 212 *pp.* $2.50.

The story of a boy and a horse on a Massachusetts farm and, later, in a riding school for boys.

LANCE AND HIS FIRST HORSE. By Carolyn Coggins and Jack Holt. Illustrated by Wesley Dennis. New York: Whittlesey House. No paging. $2.

Younger boys and girls will learn a good deal about owning and caring for a horse from this attractive book.

TRICKY. By George Cory Franklin. Illustrated by L. D. Cram. Boston: Houghton Mifflin Co. 138 *pp.* $2.25.
Reviewed in *SRL* June 11, 1949.

HANDY OF THE TRIPLE S. By Genevieve Torrey Eames. Illustrated by Paul Brown. New York: Julian Messner. 164 *pp.* $2.50.
Reviewed in *SRL* June 11, 1949.

HORSES OF DESTINY. By Fairfax Downey and Paul Brown. With illustrations by Paul Brown. New York: Charles Scribner's Sons. 186 *pp.* $2.50.
Reviewed in *SRL* June 11, 1949.

HORSES, HORSES, HORSES. Selected by Phyllis Fenner. Illustrated by Pers Crowell. New York: Franklin Watts. 285 *pp.* $2.50.
Reviewed in *SRL* June 11, 1949.

THE SILVER QUEST. By Elizabeth Bleecker Meigs. Drawings by Frederick C. Chapman. Indianapolis: The Bobbs-Merrill Co. 173 *pp.* $2.50.
Reviewed in *SRL* June 11, 1949.

KENTUCKY DERBY WINNER. By Isabel McLennan McMeekin. Illustrated by Corinne Dillon. Philadelphia: David McKay Co. 272 *pp.* $2.50.
Reviewed in *SRL* June 11, 1949.

MIDNIGHT: A COW PONY. By Colonel S. P. Meek. New York: Alfred A. Knopf. 217 *pp.* $2.50.
Reviewed in *SRL* March 12, 1949.

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DOGS OF DESTINY. By Fairfax Downey. Illustrated by Paul Brown. New York: Charles Scribner's Sons. 186 *pp.* $2.50.

Here are short biographies of the famous dogs in history, from a dog who belonged to a Pharaoh of Egypt nearly 4,000 years ago to Andy, the mascot of the Marines in the Second World War. Full-page illustrations.

RANGER: A DOG OF THE FOREST SERVICE. By Colonel S. P. Meek. New York: Alfred A. Knopf. 232 *pp.* $2.50

The story of Buzz Hampdon and his Labrador retriever, Ranger. It is an exciting story of the U. S. Forest Service and the men who share in its danger and its accomplishment.

THE RIN TIN TIN STORY. By James W. English. Illustrated with photographs. New York: Dodd, Mead & Co. 247 *pp.* $2.75.

This history of the famous movie dog and his descendants begins in the First World War and goes on through thirty years of the Rin Tin Tin dynasty.

SEPTIMUS THE ST. BERNARD. By Ruth M. Collins. New York: Dodd, Mead & Co. No paging. $2.50.

A very amusing story, with full-page drawings, of a St. Bernard in Switzerland who neglected to rescue travelers until a day came when he rescued the wrong one. For all boys and girls who like dogs.

TYKE, THE LITTLE MUTT. By Dorothy K. L'Hommedieu. Illustrated by Marguerite Kirmse. Philadelphia: J. B. Lippincott Co. 63 *pp.* $2.

An appealing story about a little dog of no particular breed who sought and found a home. The drawings are irresistible.

STORM OF DANCERWOOD. By Joseph E. Chipperfield. Illustrated by Helen Torrey. New York: Longmans Green & Co. 309 *pp.* $3.
Reviewed in *SRL* Oct. 22, 1949.

PONGO THE TERRIBLE. By Dennis Cleaver. Illustrated by G. W. Blackhouse. Philadelphia: The Westminster Press. 96 *pp.* $1.50.
Reviewed in *SRL* June 11, 1949.

GREAT HUSKY. By Edward B. Tracy. Illustrated by Victor Dowling. New York: Dodd, Mead & Co. 273 *pp.* $2.75.
Reviewed in *SRL* June 11, 1949.

VIKING DOG. By Glenn Balch. New York: Thomas Y. Crowell Co. 147 *pp.* $2.25.
Reviewed in *SRL* June 11, 1949.

JENNY'S MOONLIGHT ADVENTURE. Written and illustrated by Esther Averill. New York: Harper & Bros. 32 *pp.* $1.50.
Reviewed in *SRL* June 11, 1949.

SNOWSHOE PAWS. Written and illustrated by Margaret S. Johnson. New York: William Morrow & Co. 63 *pp.* $2.
Reviewed in *SRL* June 11, 1949.

BIG CATS: Kings of the Jungle in Fact and Fiction. Edited by Frances Brentano. With an introduction by Adolphe Roberts. Chicago: Ziff-Davis Publishing Co. 306 *pp.* $3.50.
Reviewed in *SRL* June 11, 1949.

KALAK OF THE ICE. By Jim Kjelgaard. Illustrated by Bob Kuhn. New York: Holiday House. 204 *pp.* $2.50.

This time Jim Kjelgaard tells the story of a polar bear in the Far North, of her struggle to feed and protect her cubs, and her battle with the Agtuk, the Eskimo hunter. Accurate in background, it is also dramatic.

CARIBOU TRAVELER. By Harold McCracken. Illustrated by Rod Ruth. Philadelphia: J. B. Lippincott Co. 204 *pp.* $2.50.

The story of Tuktu, a caribou of the Barren Grounds in the Arctic Islands. An authentic biography of a rare wild animal for children.

AMAZON ADVENTURE. By Willard Price. Decoration by Georg T. Hartmann. New York: The John Day Co. 242 *pp.* $2.5(

—Illustrations from "Storm of Dancerwood."

The exciting adventures of two American boys who follow the upper Amazon in search of snakes and animals for their father's collection.

VISON THE MINK. By John L. George and Jean George. Illustrated by Jean George. New York: E. P. Dutton Co. 184 *pp.* $2.50.
Reviewed in *SRL* June 11, 1949.

SNAKES. By Herbert S. Zim. New York: William Morrow & Co. No paging. $2.

A useful and informing book about the North American snakes with many drawings in black and white. One of a series that has been of great value for younger boys and girls.

MAGGIE: A MISCHIEVOUS MAGPIE. By Irma Simonton Black. Pictures by Barbara Latham. New York: Holiday House. No paging. $1.50.

A story for little children with beautifully printed black and white drawings of Maggie and a little dog.

BIRDS IN YOUR BACK YARD. By Ted S. Pettit. Bird drawings by George Greller. Line drawings by Donald Ross. New York: Harper & Bros. 210 *pp.* $3.

A book that tells how to attract and identify North American birds.

WINTER FLIGHT. By Alice Gall and Fleming Crew. Pictures by Nils Hogner. New York: Oxford University Press. 108 *pp.* $2.50.
Reviewed in *SRL* June 11, 1949.

HOMING PIGEONS. By Herbert S. Zim. Illustrated by James Gordon

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Irving. New York: William Morrow & Co. 64 *pp.* $2.
Reviewed in *SRL* June 11, 1949.

THE FIRST BOOK OF BUGS. Written and illustrated by Margaret Williamson. New York: Franklin Watts. 45 *pp.* $1.50.
Many illustrations and a simple text tell the story of the common insects and their ways. For younger children.

THE THORNTON W. BURGESS NATURE ALMANAC. Illustrated by Phoebe Erickson. New York: Grosset & Dunlap. No paging. 50¢.
Lithographs in black and white and in color illustrate a review of birds and animals of America that appear in the different seasons of the year. An attractive, informing book for little children at a very low price.

WHAT BUTTERFLY IS THAT? By Anna Pistorius. Chicago: Wilcox & Follett. 25 *pp.* $1.25.
A picture book in color that shows the North American butterflies in the order of their appearance each season.

ANIMAL WEAPONS. By George F. Mason. New York: William Morrow & Co. 94 *pp.* $2.
This is the fourth in a series that includes "Animal Tracks," "Animal Homes," and "Animal Sounds." It tells of the protective weapons that animals, fish, and birds develop. It is illustrated with sketches and diagrams.

A PET BOOK FOR BOYS AND GIRLS. By Alfred Morgan. Illustrated by the author and Ruth King. New York: Charles Scribner's Sons. 246 *pp.* $2.75.
A practical, thoughtful book that tells exactly how to care for animals, fish, and birds that are household pets. It is not in the least sentimental but it shows concern for the happiness as well as the health of dependent creatures.

WILDLIFE FOR AMERICA: The Story of Wildlife Conservation. By Edward H. Graham and William R. Van Dersal. New York: Oxford University Press. 110 *pp.* $2.50.

RODEO: Bulls, Broncs, and Buckaroos. By Glen Rounds. New York: Holiday House. 157 *pp.* $2.25.
This book will be preserved by art-lovers for its sixty vigorous, dramatic drawings of horses and their riders in action. It is the story of the rodeo on the ranches out West told in salty prose—a bit of American history with outstanding illustrations.

Poetry, Art & Music

THE LITTLE WHISTLER. By Frances Frost. Illustrated by Roger Duvoisin. New York: Whittlesey House. 48 *pp.* $2.

FRANCES FROST divides her new volume of poems into the seasons: spring, summer, all seasons, autumn, and winter. For them Roger Duvoisin has made some charming illustrations, printed in blues and yellows and brown. The poems express the thoughts of a child in the changing world of Nature. They all have feeling and melody and a sensitive perception of a child's concept of natural things. Perhaps the loveliest one is "Christmas Eve Legend":

The woods were still and the snow was deep,
But there was no creature who could sleep.

The fox and the vixen ran together
Silently through the starry weather.

The buck and the doe and the fawn came drifting
Into the clearing. The rabbit, lifting

His ears, shook white from the twigs he brushed;
The chattering squirrel for once was hushed

As he sat with his paws against his breast,
And the bobcat crouched on the mountain crest.

Safe in the fold the silver sheep
Told the young lambs not to leap.

In the shadowy stables the horses stood
Hearing the quietness in the wood,

And the cattle sighed in the fragrant barn,
Watching the instant of the morn.

The stars stood at midnight and, tame or wild,
All creatures knelt to worship the Child.

OPEN THE DOOR: Rhymes for Children. By Marion Edey. Illustrated by Dorothy Grider. New York: Charles Scribner's Sons. 79 *pp.* $2.

A collection of gay little rhymes for younger children. They are grouped under the headings "Animal Friends," "Rhymes for Fun," "Playtime," "Out-of-Doors," and "Poems for Bedtime." The author has a pleasing knack of writing verses which will appeal to children, and her interest in birds and animals is reflected in her poems. The illustrations in black and white are attractive and reflect the spirit of the poems.

—E. R. S.

—From "The Little Whistler."

THE TWELVE DAYS OF CHRISTMAS IN PICTURES. By Ilonka Karasz. New York: Harper & Bros. No paging. $1.50.

ILONKA KARASZ will be remembered for her design and illustration of "The Heavenly Tenants," although more people probably know her through her cover designs for *The New Yorker*. In this book she has taken one of the loveliest and most popular of the old Christmas carols and made it into a thing of beauty and a joy forever. On every page her design is dominated by the pear tree, first with the partridge sitting on one branch in lonely state, then growing narrower as the other eleven gifts are added to the canvas. She has clothed the eight maids and the dancing ladies and leaping lords and piping pipers and drumming drummers in medieval costumes and has given to the whole scene the look of a tapestry that was woven by skilful hands long ago. The color is soft and rich, and on the last two pages is the music for the song. Here are art and music and an old tradition for young and old, all between the covers of one book. Surely it is a book that few people can resist. As a Christmas present for the entire family it is practically perfect.

ALICE'S ADVENTURES IN WONDERLAND AND THROUGH THE LOOKING GLASS. By Lewis Carroll. Pictures by Leonard Weisgard. New York: Harper & Bros. No paging. $3.50.
A challenging and unusual interpretation of the famous characters in black and white with twenty-four

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full-page pictures in color. It is modern, humorous, and stunning in design. Alice herself is not unlike the Tenniel Alice.

THE LITTLE HILL. Poems and pictures by Harry Behn. New York: Harcourt, Brace & Co. 58 *pp.* $2.
Reviewed in *SRL* Sept. 17, 1949.

BRIDLED WITH RAINBOWS. Selected by Sara and John E. Brewton. Decorations by Vera Bock. New York: The Macmillan Co. 189 *pp.* $2.75.
Reviewed in *SRL* April 9, 1949.

FOUR, FIVE, SIX: Modern Rhymes for Young Children. By Rosalie S. Jacoby. Illustrated by Nancy Dunn. Los Angeles: Savage & Savage. No paging. $1.50.
Reviewed in *SRL* April 9, 1949.

MADE IN POLAND: Living Traditions of the Land. By Louise Llewellyn Jarecka. Illustrated by M. S. Nowicki. New York: Alfred A. Knopf. 296 *pp.* $3.50.
This is a brilliant book. In both text and illustrations it gives the history of Polish art, its music, its crafts. It shows how, through centuries of war and change, the essential patterns have survived. The author and the two artists have created an invaluable record.

A PAGEANT OF DOLLS. By Lesley Gordon. With a foreword by Janet Pagter Johl. New York: A. A. Wyn. 132 *pp.* $3.75.
A history of dolls in America and in twenty-five other countries. It is illustrated with black and white sketches and sixteen full-color drawings. An informing reference book for adults as well as for children.

HULLABALOO AND OTHER SINGING FOLK GAMES. Compiled by Richard Chase. Illustrated by Joshua Tolford. With six piano settings by Hilton Rufty. Boston: Houghton Mifflin Co. 57 *pp.* $1.25.
A fine collection of American singing games. There are eighteen in all.

Science

THE BRIGHT DESIGN. By Katherine B. Shippen. Illustrated by Charles M. Daugherty. New York: The Viking Press. 297 *pp.* $3.50.

THIS is a book that has great value, both as science and as history. It is the full story of the discovery and the development of the energy that we call electricity. It begins in the twelfth century with the lodestones and the first compass and goes on through the centuries to the uses of electricity today and to atomic energy. It is a scholarly book, the men in it who follow "the bright design" are colorful, convincing people, and the story develops swiftly and without a pause. In the light of present world affairs, this is a very important chronicle. It gives interest and continuity to facts that affect the relationship of peoples and of nations. Like "The Great Heritage," it is a handsome book, with a very attractive format and illuminating illustrations. Boys will be especially interested in the story of that extraordinary scientist Charles Steinmetz. We reproduce the drawing of Steinmetz generating the lightning that destroyed his model village—a story that was a newspaper scoop in its day.

THE FIRST BOOK OF AUTOMOBILES. By Campbell Tatham. Pictures by Jeanne Bendick. New York: Franklin Watts. 45 *pp.* $1.50.
Things that everyone wants to know about an automobile, told simply with many illustrations in color.

THE BIG BOOK OF REAL TRAINS. By George Zaffo. Illustrated by the author. New York: Grosset & Dunlap. No paging. $1.
Boys, big and little, will appreciate this book that shows all the different kinds of freight cars that carry things around and across America. It has both diagrams and pictures in color.

THE TRUCK BOOK. By Margaret and Stuart Otto. With photographs by Ellen Conreid and others. New York: William Sloane Assoc. 64 *pp.* $1.50.
A very well-illustrated and -planned book that tells about all the trucks that run on the roads of America. Little children will like it but it has a great deal for older boys and girls and even for adults.

THE STORY OF OUR CALENDAR. By Ruth Brindze. Illustrations by Helene Carter. New York: The Vanguard Press. 64 *pp.* $2.50.
Like "The Gulf Stream" by the same author and artist, this is a very beautiful picture book in color. It is also an authentic history, told simply and dramatically, of the calendar that we use today.

THE BOOK OF KNOWLEDGE ANNUAL. 1949. *New York: The Grolier Society.* 432 *pp.* $7.50.
As always, this annual is exceptionally well printed and illustrated. It has an article on land conservation by Louis Bromfield, on atomic energy by David Keys, one on guided missiles by Willy Ley, and one on radio and television by Hubbell Robinson, Jr. An invaluable reference book.

EXPERIMENTS WITH ELECTRICITY. By Nelson F. Beeler and Franklyn M. Branley. New York: Thomas Y. Crowell Co. 145 *pp.* $2.50.
This is a challenge to anyone, young or old, who wants to make electricity "work," whether it is a door bell or a dancing doll. Clear, practical, with many diagrams, it makes one want to begin at once the experiments it describes.

TELEVISION WORKS LIKE THIS. By Jean and Robert Bendix. New York: Whittlesey House. 64 *pp.* $1.75.
Like "Making the Movies," this is a full, clear analysis of both the technical and production side of television. It is illustrated with many drawings that interpret the text.

THE STORY OF MEDICINE. By Joseph Garland, M. D. Illustrated by

—From "The Bright Design."

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Erwin H. Austin. Boston: Houghton Mifflin Co. 259 *pp.* $2.75.

A comprehensive and interesting history of medical science. It begins with the ancient "witch doctors" and ends with the new drugs that promise to eliminate many of the diseases that now exist. It brings in many famous names and is indexed.

FIVE ALARM: The Story of Fire Fighting. By John J. Floherty. Philadelphia: J. B. Lippincott Co. 149 *pp.* $2.50.

This is a fascinating record of the trained and volunteer forces that fight fires, mostly in cities although the story of fighting forest fires is told, too. Behind the fast-moving story is valuable information about preventing fires.

SHOOTING THE NEWS: Careers of Camera Men. By John J. Floherty. Philadelphia: J. B. Lippincott Co. 150 *pp.* $2.50.

A lively, exciting story of the men who risk life and limb to get pictures of stirring events. It includes television and invaluable information for the amateur photographer. Illustrated with many photographs.

BITS THAT GROW BIG: Where Plants Come From. By Irma E. Webber. New York: William R. Scott. 64 *pp.* $1.50.

Reviewed in *SRL* Aug. 13, 1949.

Important People

AMERICA'S ETHAN ALLEN. By Stewart Holbrook. Pictures by Lynd Ward. Boston: Houghton Mifflin Co. 95 *pp.* $2.50.

WHEN one of his brothers asked young Ethan Allen, as he was leaving the family home in Connecticut, to "look over the New Hampshire Grants," Ethan answered, "I think it might be a good place, maybe, to start a new colony."

"What's the matter with Connecticut?"

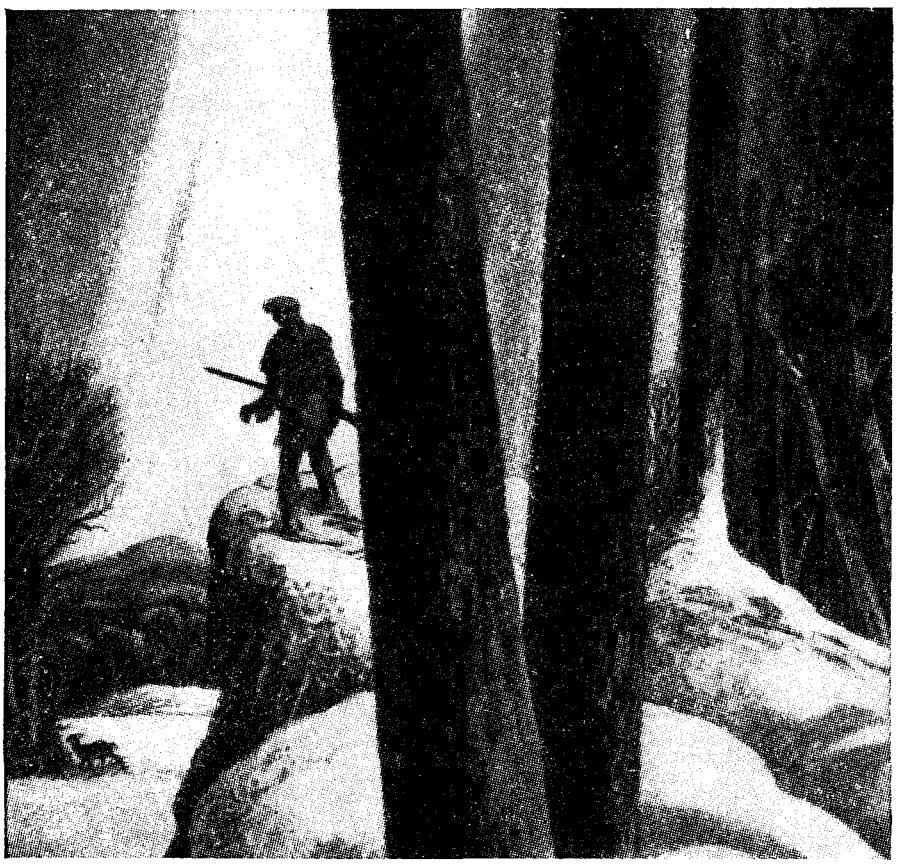
"Oh, the people are becoming too thick. I want room."

"I hear it's pretty cold up there on the Grants."

"Well, it's winter right now," said Ethan. "A good time to find out how cold it is."

This is the characteristic attitude of a young American who pushed aside all obstacles in order to find adventure and add to the strength and the territory of the country that he loved.

In both text and illustrations the New England background is extraordinarily convincing. You feel it in every word and see it on every page. It is a biography that will have the appeal of an adventure story, told with zest and humor. Like Esther Forbes's "America's Paul Revere," it is distinguished for its illustrations, paintings reproduced in color, and strong, beautiful black and white drawings.



—From "America's Ethan Allen."

GENERAL EISENHOWER: SOLDIER OF DEMOCRACY. By Kenneth S. Davis. New York: Doubleday & Co. 217 *pp.* $1.

Mr. Davis has written a full-length biography of one of the foremost leaders of the Second World War. Beginning with General Eisenhower's family background, he shows the home life of a boy, his school experiences, his love for athletics, and the years at West Point. The boyhood years and the World-War period receive the greatest attention with only a casual covering of the intervening period. This is a wise distribution since young people will be less interested in the comparatively uneventful years of the Twenties and Thirties.

The author has told his story with sympathy and understanding and yet with no tendency to fall into the blind hero-worship that weakens so many biographies for young people. There is a wealth of minor detail that will appeal to young readers and the style is clear and always interesting.

—RALPH ADAMS BROWN.

GEORGE WASHINGTON: AN INITIAL BIOGRAPHY. By Genevieve Foster. New York: Charles Scribner's Sons. 96 *pp.* $2.

This is by the author of "George Washington's World" and is, perhaps, the first of a series of "initial biographies." It is a small, attractive book illustrated with drawings printed in pale blue and brown. The story is told very simply with the emphasis on the small, homely details that will appeal to little children. The diary is often quoted to give warmth and intimacy to the word pictures of Washington with his family and on active duty. The chapter about little Nellie Curtis helping Washington plan the Mount Vernon house and plant the fruit trees is charming. We can imagine even little children reading this as a story, happy because they can understand and enjoy a biography of our greatest national hero.

VINNIE REAM AND MR. LINCOLN. By Freeman H. Hubbard. Illustrated with photographs. New York: Whittlesey House. 271 *pp.* $2.75.

This is a fictionized biography of the girl who created the statue of Abraham Lincoln that stands in the rotunda of the Capitol in Washington. Vinnie's first meeting with Lincoln came during the Civil War, when she was working as a clerk in the Federal Post Office. She was only fourteen, but

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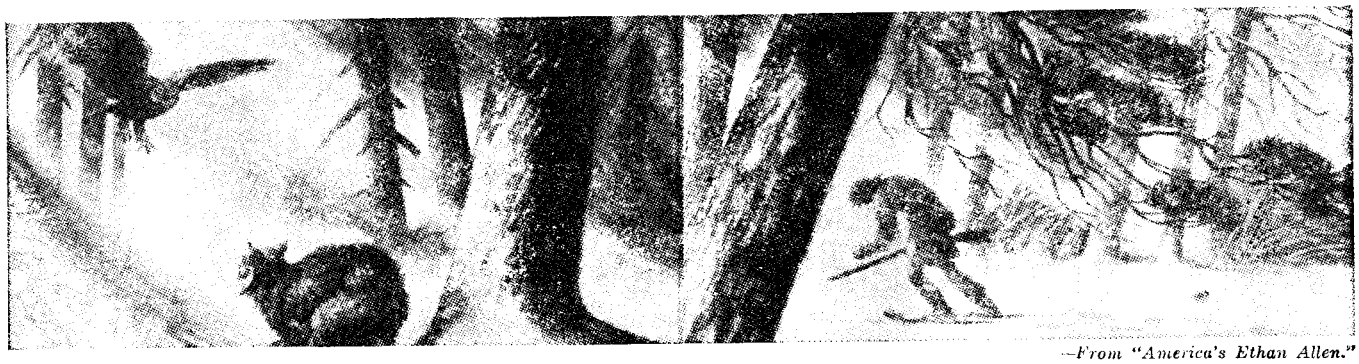

—From "America's Ethan Allen."

she had the feeling, the spirit, and the determination of an artist. From the moment of meeting she longed to make a bust or a statue of the President. A Senator from her native Wisconsin introduced Vinnie to the famous American sculptor Clark Mills. He helped her, and when Vinnie was only seventeen she modeled the President's head from life. After his death she was commissioned to make the statue.

This is a Civil-War story that gives vivid flashes of Washington in the war years, of the hospital improvised from the Patent Building, the White House, and the Post Office, the theatres and the streets. Vinnie, as a character, is as attractive as her photograph reproduced in the book makes her. Abraham Lincoln as she knew him is the Lincoln of Carl Sandburg's "The War Years"—a sad, tired man who, absorbed in his tragic problems, could yet take time to make a young girl happy and start her on her way to fame.

YOUNG THACK: William Makepeace Thackeray. By Jean Gould. Illustrated with Thackeray's original sketches. Boston: Houghton Mifflin Co. 276 pp. $2.75.

Miss Gould's "Jane," the biography of Jane Austen, was so good that we have been looking forward with pleasure to her life of Thackeray. It is, on the whole, disappointing. The man who wrote "Vanity Fair" and "The Newcomes" fails to emerge from its pages. As the book is intended for young people, Miss Gould naturally emphasizes the childhood and the school days. It might have been a stronger book if she had left Thackeray when he finished at Charterhouse and started for Cambridge. His years in Paris, his marriage, and the beginning of his career as a novelist are not convincing. One misses the strength and humor that he must have brought to his personal relationships.

His sketches, sprinkled generously through the text, are a valuable addition to the format. It is an attractive-looking book.

THE STORY OF PHYLLIS WHEATLEY. By Shirley Graham. Illustrated by Robert Burns. New York: Julian Messner. 176 pp. $2.75.

This is the strange story of Phyllis Wheatley, born in Africa, sold into slavery, carried to colonial Boston, and finally given freedom, education, and opportunity by the Wheatley family. Here is the story of her trip to England, of recognition of a poet of promise, of moments of high achievement. Here, too, is the record of her courage and devotion, of her marriage, of the tragedy and suffering the preceded her early death.

The tale is told with sympathy and understanding and it gives interesting sidelights on the social and intellectual life of her time. An important book, it is unfortunate that the author did not give it its proper classification. This is not a biography; it is historical fiction. As historical fiction it merits high praise for its interpretation of a period and a person.

—R. A. B.

GOLDEN FOOTLIGHTS: The Merry-making Career of Lotta Crabtree. By Phyllis Wynn Jackson. Portraits by Lloyd Lozes Goff. New York: Holiday House. 310 pp. $3.

Miss Jackson's biography deals with a gay, light-hearted young actress who overcame almost insuperable obstacles and handicaps to forge a career that was to open up the whole field of light comedy and make possible the musical comedy of the present century. Lotta Crabtree had neither money, training, nor stage connections. She and her mother had to go from New York all the way to California even to break into the dramatic world. There in the hell-roaring camps, where, surprisingly, the miners took their drama—even their Shakespeare—seriously, Lotta danced and sang her way to recognition and fame. She became one of the great actresses of her time, accumulated a sizable fortune, and lived through the first quarter of the twentieth century, secure and beloved.

The author's style is charming and her material is fascinating and well organized. Young people who read the book will, incidentally, learn much about one of the most turbulent, colorful, and important periods of our nation's growth. This is a superior biography.

—R. A. B.

BUCKY O'NEILL OF ARIZONA. By Jeanette Eaton. Illustrated by Edward Shenton. New York: William Morrow & Co. 219 pp. $2.50.

William "Bucky" O'Neill went to Arizona as a young man and grew up with the Territory. During his nineteen years there he worked as a newspaperman, a sheriff, and a promoter. He knew the cattle industry at first hand, and he opened up new sections of the Territory for settlement. When the Spanish-American War broke out, Bucky enlisted in the Rough Riders and went to Cuba as a captain. He did not hesitate to express the hope that the sacrifice the men of the Territory made in going into their country's service would induce Congress to grant Arizona statehood. In the attack on San Juan Hill Bucky was killed.

Miss Eaton's book is colorful and interesting. There are excellent descriptions of early days in the American Southwest, of its settlement and its customs. The source material is well organized and well presented. Unfortunately, the book is marred by unnecessary historical errors and, perhaps more seriously, by a tendency to over-sentimentalize.

—R. A. B.

HEARTS COURAGEOUS: Twelve Who Achieved. By William Herman. New York: E. P. Dutton & Co. 254 pp. $2.50.

The twelve individuals whose biographies are given in this book are

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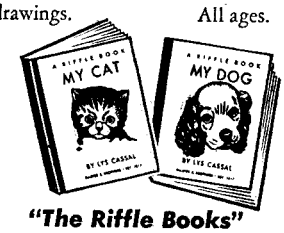

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—VIRGINIA H. MATHEWS, *Publishers' Weekly.*
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By MARGARET WISE BROWN. Pictures by **CLEMENT HURD.** The essence of a small bunny's world, with all the many loved things that fill it, in a happy little book. Ages 3-6. $1.50

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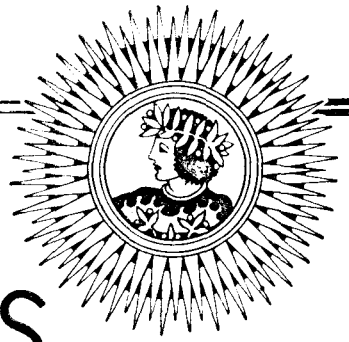

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The noted political cartoonist of *The London Daily Express* wrote and illustrated this hilarious satire on the Middle Ages — a favorite among older children. It tells the really important and funny things about Crusading seldom described in history books. All ages. $2.00

Young Thack
by Jean Gould

This charming and absorbing biography of Thackeray, illustrated with his own sketches, is the best possible introduction to the famous novelist. It establishes him not only as a great and successful writer, but also as a fun-loving person with immense appeal for older children. Ages 12 up. $2.75

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logical heroes for young people. Each has made a great contribution in his field, despite tremendous handicaps. The story of Francis Parkman, for example, with his continual struggle against ill-health and increasing dimness of sight presents the great historian in a new and revealing light. John Kitte, the overworked, undernourished lad who became deaf as a result of the physical labor demanded of him, found himself consigned to the workhouse by his own family. As he lost the power of speech, John turned to his reading and the Bible. It was this deaf-mute who conceived and carried through the first illustrated edition of the Bible.

Beethoven, Demosthenes, John Milton, Helen Keller, Josiah Wedgewood, Glenn Cunningham, and Franklin D. Roosevelt are among the biographies in this interesting and inspired book. The style is simple and straightforward—a logical presentation of the lives of men who, greatly handicapped, chose accomplishment rather than self-pity. —R. A. B.

AMERICAN ADVENTURE. By Broadus Mitchell. New York: Harper & Bros. 241 pp. $2.50.

DR. MITCHELL is a distinguished historian whose books in the area of our economic development have brought him much deserved recognition. In this book he tells of colorful and important phases of the development of America in a style and form that will appeal to young people. Here are chapters on whalers and fur traders, chapters about the California Gold Rush and our magnificent clipper ships, a chapter on Alexander Hamilton and one on the great cattle drives, one on the Underground Railway, and one on the TVA. The author's over-all plan, his desire to bring to life "some of the pioneers who gave us our America," is commendable. We have but a meager collection of group biographies. There is room for many more.

Some of the chapters here are fascinating, especially the one on the Underground Railway and on the cattle drives. The detail, the action, the colorful descriptions will all bring to the younger generation a picture of the grandeur of the nation's growth. Some of the chapters are a bit cluttered with unrelated material. There is not enough emphasis, it seems to this reviewer, on the biographical and there are occasional errors that one would not expect to find in a writer of Dr. Mitchell's stature.

—R. A. B.

NEHRU'S STORY. Pictures and story by Shakuntala Masani. New York: Oxford University Press. 81 pp. $2.50.

The story of the Prime Minister of India told for American boys and girls by an Indian author. She illustrates it with delicate drawings in pastel inks.

THE PLAYMAKER OF AVON. By Charles Norman. Philadelphia: David McKay Co. 155 pp. $3.

This biography of William Shakespeare is carefully documented and has many direct quotations from authentic sources. It recreates vividly the contemporary life of London and Stratford. A readable book and an invaluable one for schools and junior colleges.

STRAIGHT FURROW. By Cornelia Spencer. Illustrated with photographs. New York: The John Day Co. 214 pp. $2.50.

This is a biography of President Truman. It brings out the qualities of a simple, sincere American who is a devoted son, husband, and father.

FREDERIC CHOPIN, SON OF POLAND. Later Years. By Opal Wheeler. Illustrated by Christine Price. New York: E. P. Dutton & Co. 155 pp. $2.75.

The second volume of a biography of Chopin, which tells of his life in Paris and in England and Scotland, ending with his death in 1849.

THE BELLS OF HEAVEN: The Story of Joan of Arc. By Christopher Bick. Illustrated by Lauren Ford. New York: Dodd, Mead & Co. 246 pp. $3.

Reviewed in *SRL* May 21, 1949.

THE MIGHTY PEN: A Life of Thomas Paine. By Hildegarde Hawthorne. New York: Longmans Green & Co. 239 pp. $2.50.

Reviewed in *SRL* May 21, 1949.

CELIA'S LIGHTHOUSE. By Anne Malloy. Illustrated by Ursula Koering. Boston: Houghton Mifflin Co. 248 pp. $2.50.

Reviewed in *SRL* Aug. 13, 1949.

ANDREW JACKSON. By Jeanette Covert Nolan. Illustrated by Leej Ames. New York: Julian Messner. 178 pp. $2.75.

Reviewed in *SRL* Aug. 13, 1949.

ALBERT EINSTEIN. By Catherine Owens Peare. New York: Henry Holt & Co. 152 pp. $2.50.

Reviewed in *SRL* Aug. 13, 1949.

ALBERT EINSTEIN. By Elma Ehrlich Levinger. New York: Julian Messner. 174 pp. $2.50.

Reviewed in *SRL* Aug. 13, 1949.

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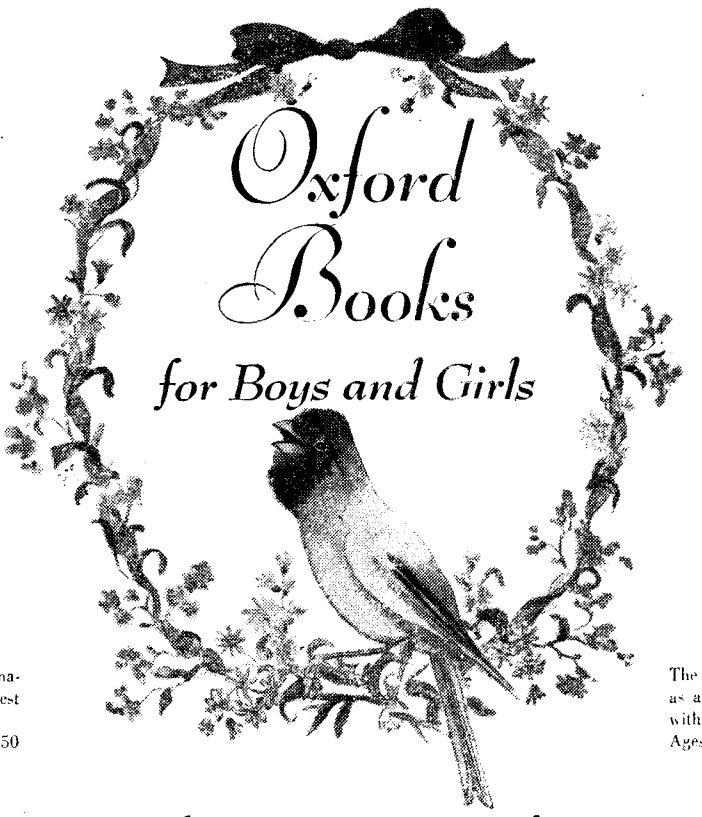
19 Oxford Books for Boys and Girls 49



Thistly B
By Tasha Tudor

Two children raise a family of canaries. Lovely color pictures in the best Tasha Tudor tradition.
Ages 4 to 7 $1.50

Cowboy Small
By Lois Lenski

The famous Mr. Small now appears as a Texas cowboy, fully equipped with pony, lasso and chaps.
Ages 3 to 6 $1.00

Ned and Ed and the Lion
By Jan Balet

The artist who gave us *Amos and the Moon* last year has now created a hilarious picture book about a carousel lion. Ages 4 to 7 $2.50

Tim to the Rescue
By Edward Ardizzone

Tim goes to sea and becomes the hero of a hair-raising adventure. By the author of *Little Tim and the Brave Sea Captain.* Ages 4 to 7 $2.50

Pet Tale
By Ruth and Latrobe Carroll

All about a farmer and his pets and their pets. Easy reading text and beguiling illustrations.
Ages 4 to 8 $1.50

Daisy
By Dorothy and Nils Hogner

Daisy is a farm colt who longs to be a race horse. Time and experience, however, reconcile her to her position in life. Ages 4 to 8 $1.50

Joy and the Christmas Angel
By Pamela Bianco

Two small children entertain the wax angel from the Christmas tree on the night before it is to come down.
Ages 6 to 10 $1.75

The Adventures of Tittletom
By Ellis Credle

Tittletom always had the best intentions in the world but sometimes things went wrong. His adventures with a skunk, a goat, and some goldfish will delight young readers.
Ages 6 to 8 $1.75

Azor and the Haddock
By Maude Crowley

Azor had a haddock for a pet. Anyone who read *Azor* last year will know that this small citizen of Marblehead never does the expected. Pictures by Helen Sewell.
Ages 4 to 8 $2.00

Winter Flight
By Alice Gall and Fleming Crew

A young crow lived in a river valley. These favorite authors follow his experiences through the twelve months of the year. Pictures by Nils Hogner.
Ages 7 to 10 $2.50

Nehru's Story
By Shakuntala Masani

A biography by an Indian author who knows this great leader and knows how to present his life to boys and girls. Pictures by the author.
Ages 7 to 10 $2.50

Lucky Mischief
By Mebane Holoman Burgwyn

The author of *River Treasure* has written a story of North Carolina. Young Allen raises a steer for a 4-H contest and helps capture a convict. Pictures by Gertrude Howe.
Ages 7 to 10 $2.50

The Magic Gate
By Jay Williams

Stephen finally wins the right to become a member of a gang of boys who spend the summer building a club house. Pictures by John Brimer.
Ages 7 to 10 $2.50

Painted Ports
By C. Fox Smith

An exciting tale of seafaring and pirates on the African coast. Barty Dale was also the hero of this author's successful *Ships Aground.* Pictures by C. Walter Hodges.
Ages 11 to 14 $2.50

Another Spring
By Katherine Wigmore Eyre

The story of Lady Jane Grey, nine-day Queen of England, is told for young readers with skill and sympathy. Pictures by Stephani and Edward Godwin.
Ages 12 to 16 $2.50

Galleon from Manila
By Edith Thacher Hurd

Felipe longs to go to sea. How he at last realizes his ambition is told against a background of Manila in the days of the Spanish. Pictures by Frederick Chapman.
Ages 12 to 16 $2.50

Wildlife for America
By William R. VanDersal and Edward H. Graham

Clear texts and beautiful photographs show the reader what is happening to the wildlife of our continent.
Ages 12 to 16 $2.50

Dark Island Mystery
By Grace and Olive Barnett

An eventful summer on a Montana lake as experienced by a teen-age boy and girl.
Ages 12 to 16 $2.50

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Oxford University Press—114 FIFTH AVENUE · NEW YORK 11, N. Y.

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Macmillan Books for Boys and Girls

LITTLE APPALOOSA

by Berta and Elmer Hader

Young Ben and his little appaloosa pony find adventure and excitement on a Wyoming ranch. A new book by the winners of the Caldecott Medal. Illustrated by the authors. $2.50
Ages 6-8

THE TALKING TREE

by Alice Curtis Desmond

An unusual and different story about Frog Face, a modern Tlingit Indian boy of Alaska who carves a totem pole to prove his place in the tribe. $2.50
Ages 10-14

BIXXY and the Secret Message

by Louis Slobodkin

A humorous story about Bixxy, an Army carrier pigeon, who is befriended by a troop of Cub Scouts and aided in his mission. Delightfully amusing illustrations by the author in the text. *Ages 6-10* $1.50

ACROSS CANADA

by Clare Bice

A collection of stories of Canadian children—stories about the different section of the great country to the north. Beautifully illustrated by the author, a native Canadian. *Ages 8-12* $2.50

At all bookstores
THE MACMILLAN COMPANY

Far & Near

THE TALKING TREE. By Alice Curtis Desmond. Illustrated by Ralph Ray. New York: The Macmillan Co. 177 pp. $2.50.

FROG FACE, a young Indian, sets out for the country of the great cedars to fell the tree that will make a totem pole to honor Chief Silver Eyes. On a long quest that lasts many months Frog Face bravely overcomes great danger and, faithful to his pledge, reaches his native village in time for the great totem-pole contest. Rivalries and friendships, encounters with pirates and wild animals add excitement to this story of the young Tlingit Indian who, at the end, wins the name of Chief Gray Wolf. The theme of an old folk tale where a young hero sets out on a difficult quest and successfully overcomes three foreordained obstacles is cleverly combined here with the elements of a modern adventure story—a story that moves rapidly and is, like all good adventure stories, a record of growth. Through various events in which fascinating information on Indian lore is given the young Indian comes to appreciate the rich heritage of his race. We feel sure that he will make the Tlingit tribe a good chief.

The drawing of a colorful totem pole makes an attractive cover and the end-papers show a crowd of Indians on the day of the contest.

—B. W. S.

THE SARACEN'S HEAD: Or The Reluctant Crusader. By Osbert Lancaster. Illustrated by the author. Boston: Houghton Mifflin Co. 68 pp. $2.

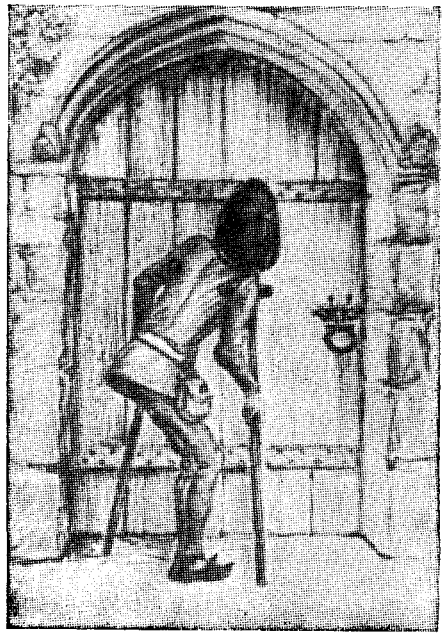
It was in the twelfth century that William de Littlehampton, the only son of the famous knight Sir Dagobert of Courantsdair in Sussex, went by ship to the Holy Land to take part in the Siege of Acre under Richard Coeur de Lion. After the full story of his childhood in England we follow the adventures of the reluctant William, his rescue of the lovely Greek maiden who became his wife, and his final return to Courantsdair. William was anything but a brave and valiant warrior, but he was extremely lucky. He hated the sea voyage and he loathed the battles but, in spite of it, he managed to acquit himself very well indeed. This is really a burlesque. It is however, a rather stirring tale of twelfth-century England and the Crusades, and it will probably amuse as well as inform the boys and girls who read it. It is illustrated with black and white sketches and full-page and double-page drawings in color.

THE DOOR IN THE WALL. By Marguerite de Angeli. New York: Doubleday & Co. 112 pp. $2.50.

Beautiful drawings of medieval England illustrate this story of young Robin, the only son of Sir John de Bureford. It is England in the thirteenth century, when London was stricken by the plague. Robin's father was fighting in Scotland, his mother was with the Queen, the servants deserted him. It was Brother Luke who carried him from the empty London house to the monastery, where he could be cared for. It was probably infantile paralysis that made Robin helpless. The story tells how he slowly won strength and self-reliance enough to walk on crutches, how he is finally taken to the home of his father's friend, Sir Peter de Lindsay, where he is to be trained as a page. Here he is involved in the siege of the castle by a Welsh army and makes a slow, difficult journey through the little town to bring help. After the siege is lifted there is a happy Christmas scene, when Robin's father and mother come back to him and he is knighted by the King. This is a moving story of young Robin. Perhaps its greatest value lies in the distinction of the drawings.

ANABEL'S WINDOW. By Agnes Danforth Hewes. Illustrated by Kurt Wiese. New York: Dodd, Mead & Co. 240 pp. $2.50.

The author of "Spice and the Devils Cave" and "Glory of the Seas" has turned this time to a story of her own childhood in Syria. Anabel's windows



—From "The Door in the Wall."

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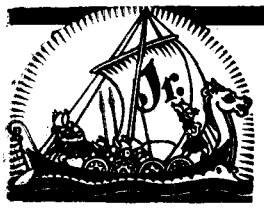


VIKING JUNIOR BOOKS FALL 1949

THE MERRIWEATHERS

Written and Illustrated by Marjorie Torrey

As nice an American family as you could hope to meet—their first year in the country. Delightful illustrations. *Ages 9-12* *$2.50*

RIVER RANCH

By Doris Gates

Illustrated by Jacob Landau

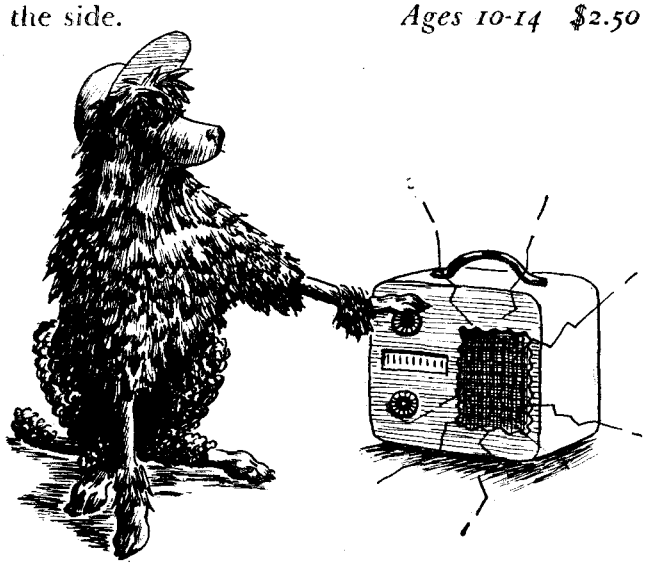
Exciting western with twenty-year-old hero. Simple vocabulary. Perfect for teenagers who are behind in reading. *$2.00*

THE SUNKEN FOREST

By René Prud'hommeaux

Illustrated by Rafaello Busoni

A fast-paced story of spying and counterspying, with picnics and iceboating and a tree house on the side. *Ages 10-14* *$2.50*



TRIGGER JOHN'S SON

By Tom Robinson

Eighty drawings by Robert McCloskey

"Story of a thoroughly unorthodox boy . . . best thing of its kind since *Tom Sawyer*."—MARGERY BIANCO *Ages 9-13* *$2.50*

THE OTTERBURY INCIDENT

By C. Day Lewis

Illustrated by Edward Ardizzone

"Swell yarn from an exceptional writer. Suspense is held tautly every moment."—VIRGINIA KIRKUS *Ages 10-14* *$2.00*

GILBERT THE GAY POODLE

Story and Pictures

by Augusta and Henry Billings

Hilarious story of an independent young poodle who wins a radio jackpot and the approval of his family. *Ages 4-7* *$1.50*

For complete fall list send for free illustrated catalogue of all Junior Books

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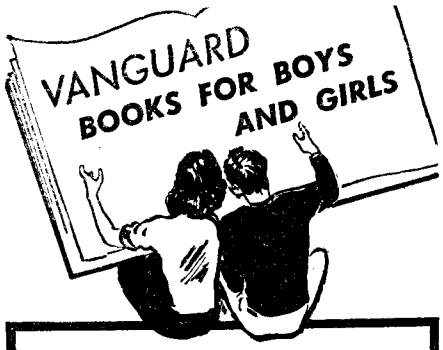

ALBERT SCHWEITZER

Genius in the Jungle. By Joseph Gollomb. The first biography of Albert Schweitzer for young people. "A challenging picture of the man and what he stands for."—*Virginia Kirkus.* Teen-ages. $2.75

UPSTATE, DOWNSTATE:

Folk Stories of the Middle Atlantic States. By M. A. Jagendorf. Illustrated by Howard Simon. A rich selection of colorful legends and twice-told tales from New York, New Jersey, Pennsylvania, Delaware and Maryland. For everyone who loves to read, tell, or listen to a good story. Ages 8 up. $2.75

Also by M. A. Jagendorf

NEW ENGLAND BEAN POT. ***American Folk Stories to Read and To Tell.*** Illustrated by Donald McKay. Ages 8 up. $2.75

The Marvelous Adventures of JOHNNY DARLING. Illustrated by Howard Simon. Older boys and girls. $2.75

HOW TO BE HAPPY THOUGH YOUNG

Real Problems of Real Young People. By George Lawton. This unusually frank and helpful book by an eminent consulting psychologist answers questions about sex, studies, spending money, jobs, home discipline, etc. Teen-ages. $3.00

CATS AND HOW TO DRAW THEM

By Amy Hogeboom. Miss Hogeboom's new picture-drawing-information book shows boys and girls how to draw a favorite pet in many poses. All ages. $1.50

Other volumes in this series:

DOGS AND HOW TO DRAW THEM • BIRDS AND HOW TO DRAW THEM • FAMILIAR ANIMALS AND HOW TO DRAW THEM • WILD ANIMALS AND HOW TO DRAW THEM • HORSES AND HOW TO DRAW THEM. Each $1.50

At all bookstores

VANGUARD

look out on a little Syrian village that stands between the mountains and the sea. Because the story is about a nine-year-old girl, boys will probably not read it—which is a pity. In an eminently readable prose it tells a great deal about Syria and its people. Some of the native tales that are told little Anabel, like the story of the first Crusaders, would appeal especially to boys. Evidently Mrs. Hewes remembers her childhood with a warmth and happiness that color every word of the story. One can feel her affection for the Syrian people—Scander, the house boy, and Sara, her nurse. Kurt Wiese's sketches of the Syrian people, of the little village and its background of mountains, make very attractive chapter headings.

MORO BOY. By Lysle Carveth. Illustrated by Anne Vaughan. New York: Longmans Green & Co. 149 *pp.* $2.50.

When an author uses for background a combination of strange surroundings, the difficulties and dangers of deep jungle trails, and the things that can oppose a small boy in dealing with these obstacles, a successful book is fairly sure to be the result. This story is satisfying in many ways. Besides telling the adventures of Alug, its young hero, it reflects both directly and indirectly many of the primitive beliefs and customs of the people on the island of Mindanao in the Philippines. Alug has two older friends who are inclined to bully him and to question his courage as a Moro. Alug sets off on a project of his own—the rescue of a trapped monkey in the jungle. Hs is soon lost in the deep trails and only his courage and ingenuity bring him through in safety. Just as he thinks that he is hopelessly lost, the story ends in a joyous reunion with the two boys who have for Alug now only admiration and friendship. This story with its unfamiliar atmosphere and happy ending should prove to be an important book in the year's output. —MARION C. DODD.

THE RUNAWAY APPRENTICE. By Margery Evernden. Illustrated by Jeanyee Wong. New York: Random House. 139 *pp.* $2.50.

THE wealthy Chinese merchant's eldest son was a warrior, his second son showed talent as a merchant, his third was a scholar, but the youngest, Ho, was none of these things. Inevitably, Ho was either dreaming or playing pranks. Weary of the consequences of Ho's mischief, his beautiful stepmother forbade him to be present at the feast for his grandmother, and Ho, remorseful but feeling lonely and unwanted, ran away. Good fortune threw him with some shadow players, and the months of weary journeys on foot, of hunger, and even imprisonment, but chiefly the kindness and patience of the shadow-master, made Ho grow up—as his family's scoldings and admonitions never could. That he also learned courage and self-control was shown when, in the face of great hazards, he successfully accomplished a mission for the Emperor which not only brought him honor but restored his fallen family to their home and fortune.

The story itself is well enough constructed to hold the reader's interest throughout and the characters are well drawn, but the book will be remembered for its lovely pattern of color and atmosphere rather than for its simple and well-worn plot. The bits of Chinese folklore woven through the book are so completely integrated as to make the story as a whole a page out of China's past, but warmer and more human than a folk tale. The make-up of the book is attractive and the line drawings are authentic. They add to the folk feeling of the story.

—R. H. V.

THE GOLDEN DOOR: A Story of Liberty's Children. By Hertha Pauli. Pictures by Kurt Wiese. New York: Alfred A. Knopf. 155 *pp.* $2.50.

EVERYONE who comes to America for the first time strains his eyes for the earliest glimpse of the Statue of Liberty. The story of the statue is told here, showing the participation in its making of a group of children of different races and countries. Twelve-year-old Sam, a leader of his group, is the son of a type-setter at *The World*, which he sells on the streets of New York. He manages to get to the lonely little island in the harbor where Liberty is to stand and becomes one of the moving spirits of the public subscription of 1884, which made the erection of the statue possible. Sam and his friends see many important people of the time: Bartholdi, the poet Emma Lazarus, Joseph Pulitzer, and others. The author has succeeded in making the collaboration of children of various races plausible. She has brought in the facts unobtrusively and has put into her book much of the emotion and gratitude which she and others have felt when arriving on these shores. The story moves swiftly. In fact, it reads like an adventure, unencumbered by moralizing or by overstressed patriotism. The book should appeal to children for its story value and to

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Children's books from Dutton

Poppet

Written and illustrated by *Margot Austin*

The author of *Peter Churchmouse*, brings you this delightful story of Poppet and his bear hunt, a read-aloud picture book.

Ages 4 to 8. $1.25

Bertie Makes a Break

by *Henry Gregor Felsen*

Illustrated by *Jane Toan*

A new story of the lovable fat boy, by the author of *Bertie Takes Care*, etc.

Ages 11 to 15. $2.50

Our Town Has a Circus

by *Marie McSwigan*

Author of *Snow Treasure*

Illustrated by *Peter Burchard*

A whole town presents an amateur circus, with clowns, slack wire artists, pink popcorn and a parade with bands. A story with a touch of mystery.

Ages 8 to 11. $2.50

The Young Brahms

by *Sybil Deucher*

Author of *Edvard Grieg*

Illustrated by *Edward* and *Stephani Godwin*

The story of the boyhood of Johannes Brahms. Including several of Brahms' compositions.

Ages 8 to 11. $2.75

Hank of Lost Nugget Creek

by *H. R. Langdale*

Author of *Kit of Danger Cove*

Illustrated by *George Avison*

On the trail to California with the '49ers, Hank is captured by outlaws and then escapes. *A Junior Literary Guild Selection.*

Ages 11 to 15. $2.50

Little Miss Atlas

by *Janet Lambert*

Author of *Miss Tippy*

This is the story of Tippy in the Bavarian Alps, confronted with a problem almost bigger than she is.

Ages 11 to 15. $2.25

To Parents

and everyone who cares about children's books

Books have always meant so much to children. They did to us when we were youngsters and in that respect I don't think times have changed very much. A book is such a precious thing to a child, and ours is the responsibility of seeing that he gets only the best. We must never let him down. Here, then, is our list of children's books for 1949. A great deal of care and thought has gone into them and they come to you with the sincere hope and belief that among them you will find those treasures which the children will take to their hearts to keep forever and ever.

Marguerite Vance

Editor of Children's Books

Su Won and Her Wonderful Tree

by *Virginia Fairfax* • Illustrated by *Dorothy Bayley Morse*

Ages 8 to 11. $2.50

Hearts Courageous

TWELVE WHO ACHIEVED

by *William Herman* • Illustrated by *James MacDonald*

Ages 11 to 15. $2.50

Bob Vincent, Veterinarian

by *Edna Hoffman Evans* • Illustrated by *Bernice Oehler*

Ages 11 to 15. $2.50

Treasure Trouble

by *Janet Lambert* •

A sequel to *Where the Heart Is.*

Ages 11 to 15. $2.25

Nappy is a Cowboy

Written and illustrated by *Inez Hogan*

Ages 4 to 8. $1.25

World Round

Written and illustrated by *Inez Hogan*

Author of *Nappy Is A Cowboy*

A great whale and a sea lion swim around the world. Ages 4 to 8. $1.75

and these favorites

Lad: A Dog by *Albert Payson Terhune*

Illustrated by *Robert S. Dickey.* $2.75

THE A. A. MILNE BOOKS, illustrated, each $1.50

WINNIE THE POOH • THE HOUSE AT POOH CORNER

WHEN WE WERE VERY YOUNG • NOW WE ARE SIX

by *John* and *Jean George* • Illustrated by *Jean George*

Vulpes, the Red Fox

"An animal story that could become a little classic."—*St. Louis Post-Dispatch.*

Ages 11 up. $2.50

Vison, the Mink

"As a study of wild creatures through the changing seasons it is superb."—*Chicago Tribune.*

Ages 11 up. $2.50

Primitivo and his Dog

Written and illustrated by *Gloria Hoffman*

Told in simple text and distinguished photographs, a story of a little boy in Mexico.

Ages 8 to 11. $2.50

Dig for a Treasure

by *Dean Marshall*

Author of *The Invisible Island, etc.*

Illustrated by *Christine Price*

Eight children search for a real buried treasure. *A Junior Literary Guild Selection.*

Ages 8 to 11. $2.50

Frederic Chopin

Son of Poland: Later Years

by *Opal Wheeler*

Illustrated by *Christine Price*

Covers the period from his departure from Warsaw to his death in Paris. Includes some of his best loved music.

Ages 8 to 11. $2.75

Greg Sheridan, Reporter

by *Jack Bechdolt*

Illustrated by *Decie Merwin*

Greg comes East to be a newspaper man —and runs into adventure.

Ages 11 to 15. $2.50

Bruce Benson:

Thirty Fathoms Deep

by *Frances Fullerton Neilson* and *Winthrop Neilson*

Illustrated by *John C. Wonsetler*

Bruce finds himself bound for the coast of Martinique and a tough salvaging job.

Ages 8 to 11. $2.50

The Lees of Arlington:

The Story of Mary and Robert E. Lee

by *Marguerite Vance*

author of *Patsy Jefferson of Monticello*

Illustrations by *Nedda Walker*

The story of the revered Confederate leader and his wife. *A Junior Literary Guild Selection.*

Ages 11 to 15. $2.50

Stars Above

by *Ellsworth Newcomb*

Author of *Anchor for Her Heart*

The third of the Joan Andrews stories.

Ages 11 to 15. $2.25

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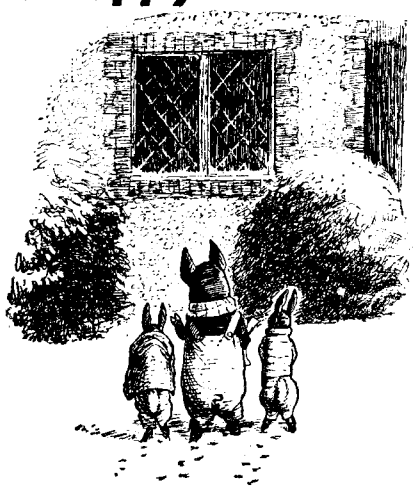

BERTIE'S ESCAPADE

By Kenneth Grahame. Illustrated by Ernest H. Shepard. A perfect gift for young and old—Kenneth Grahame's first story of Mole and his adventures with Bertie the pig on Christmas Eve.
Ages 7-up. $1.50

MRS. PIGGLE-WIGGLE'S MAGIC

By Betty MacDonald. Illustrated by Kurt Wiese. Parents and children alike will out-hurrah critics as fabulous Mrs. Piggle-Wiggle goes through eight new adventures with humorous cures for family crises. Ages 6-up. $2.00

LITTLE BOY BROWN

By Isobel Harris. Distinguished illustrations by André François. Here is a warm and lovely story about a little city boy's first day in the country. Ages 4-up. $1.75

ARITHMETIC CAN BE FUN

Written and illustrated by Munro Leaf. The inimitable Munro Leaf with his hilarious drawings and lively text throws the clear light of fun on another great childhood bugbear. Ages 4-up. $1.75

THE SECRET GARDEN

By Frances Hodgson Burnett. Newly illustrated by Nora S. Unwin. The ageless story of two children who find adventure and happiness in a secret garden. The Burnett Centenary Edition of a beloved classic. Ages 8-12. $3.00

THE AMAZING JOURNEY OF DAVID INGRAM

By Eric P. Kelly. Boys and girls will thrill as three young English seamen walk through two thousand miles of Indian country when America was still all wild frontier. Ages 11-15. $2.50

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grown-ups for its history of the famous statue. Kurt Wiese's drawings are strong and often humorous.

—B. W. S.

FOR CHARLEMAGNE. By F. Emerson Andrews. Frontispiece by Joseph Karov. New York: Harper & Bros. 207 *pp.* $2.50.

A swiftly-moving, dramatic story of Aachen in the days of Charlemagne. The hero, Sigmund, comes to Aachen from the East to study in the Palace School under the famous scholar Alcuin. Later he joins the loyal troops in their battles against plotters under Pepin the Hunchback. The vivid background of Europe in 789 gives this historical value.

LOOK OUT FOR THE OSTRICHES! By Jan Juta. Illustrated by Henry C. Pitz. New York: Alfred A. Knopf. 177 *pp.* $2.50.

A South African artist's memories of his childhood. It is a sensitive and often beautifully expressed record of the birds and snakes and animals of the country where he was born. Full-page drawings printed in sepia illustrate an unusual book.

CARIBBEAN CARAVEL. By Ruth Bryan Owen. Illustrations by Leon Helguera. New York: Dodd, Mead & Co. 222 *pp.* $2.75.

The adventures of two American boys, Ken and Donnie, in their uncle's ship on the Caribbean and in various ports. There is a good deal of lively conversation between the boys and the people whom they meet and some vivid descriptions of the harbors and cities.

SU WON AND HER WONDERFUL TREE. By Virginia Fairfax. Illustrated by Dorothy Bayley Morse. New York: E. P. Dutton Co. 151 *pp.* $2.50.

The background of country life in Korea makes this a timely book. It is not particularly well written and the characters are types, not people.

ELEPHANT BOY OF THE TEAK FOREST. By Phyllis Ayer Sowers. Illustrated by Margaret Ayer. New York: Julian Messner. 169 *pp.* $2.50.

A story of Siam. Prad and his father work with the elephants, getting the teakwood logs out of the forest. Prad goes to Bangkok and rides on the royal white elephant. A story for the younger boys and girls.

RED PLANET: A Colonial Boy on Mars. By Robert A. Heinlein. Illustrated by Clifford Geary. New York: Charles Scribner's Sons. 211 *pp.* $2.50.

A story, set in the future, of life on Mars as it is lived by earth people and the native inhabitants. It ends with the conviction that the native people must be self-governing, but that they must accept earth people as colonists.

THE LAST SPACE SHIP. By Murray Leinster. New York: Frederick Fell. 239 *pp.* $2.50.

One of a series of science-fiction stories that are becoming very popular among older boys. This is set in the indefinite future on a distant planet.

TEN AMERICAN CITIES THEN AND NOW. By Nina Brown Baker. Illustrated by Josephine Haskell. New York: Harcourt, Brace & Co. 226 *pp.* $2.50.

An interesting and informing story of the past and present of Boston, Philadelphia, Brooklyn, St. Louis, New Orleans, San Francisco, Salt Lake City, Seattle, Dallas, and Chicago. It is a history as well as a guide and is good reading from start to finish.

THE AMAZING JOURNEY OF DAVID INGRAM. By Eric P. Kelly. Philadelphia: J. B. Lippincott Co. 272 *pp.* $2.50.

The story of three Englishmen who traveled from Mexico to the border of Canada in the years 1568 and 1569. It is largely from the account in "Hakluyt's Voyages," and it makes a thrilling tale of the New World before any permanent settlement.

NORTH TO THE UNKNOWN. By Hubert Evans. Illustrated by Ruth Collins. New York: Dodd, Mead & Co. 224 *pp.* $2.75.

The biography of David Thompson, who left England in 1784 to become the first geographer of the North American Continent. A great scientist as well as an explorer, his story is especially timely today when the Northern route is so vital to our safety.

ADVENTURE ON THE POTOMAC. By Dorothy Leavitt. Illustrated with photographs. Boston: Little, Brown & Co. 229 *pp.* $2.75.

A newly elected Congressman from Connecticut takes his family to Washington. Susan, Gary, and Joel Cabitor explore the city. This is the story of what they saw and the people whom they met.

CRUISE OF THE JEANNETTE. By Captain Edward Ellsberg. Illustrated by Gerald Foster. New York: Dodd, Mead & Co. 275 *pp.* $2.75.

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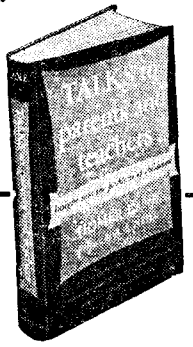

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EAGLE OF THE SEA: The Story of Old Ironsides. By Bruce Grant. Illustrated by Gordon Grant. Chicago: Rand McNally & Co. 175 pp. $2.50

The true story of *Old Ironsides* told for younger boys and girls with full-page drawings by a famous marine artist.

PAUL TIBER, FORESTER. By Maria Gleit. Illustrated by Ralph Ray. New York: Charles Scribner's Sons. 209 pp. $2.50.

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THE STORY OF OUR TIME: Encyclopedia Yearbook. New York: The Grolier Society. 432 pp. $10.

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LITTLE FLUTE PLAYER. By Jean Bothwell. Illustrated by Margaret Ayer. New York: William Morrow & Co. $2.

Reviewed in *SRL* Oct. 22, 1949.

AT THE PALACE GATES. By Helen Rand Parish. Illustrated by Leo Politi. New York: The Viking Press. 64 pp. $2.

Reviewed in *SRL* Aug. 13, 1949.

SOMETHING OLD, SOMETHING NEW. By Dorothy Canfield. Illustrated by Mary Shipman. New York: William R. Scott. 192 pp. $2.50.

Reviewed in *SRL* Oct. 22, 1949.

RED FOX OF THE KINAPOO. By William Marshall Rush. Illustrated by Charles Banks Wilson. New York: Longmans Green & Co. 279 pp. $2.75.

Reviewed in *SRL* Oct. 22, 1949.

The Bible

TEN DAYS TILL HARVEST. By Elsie Ball. Illustrated by Kurt Werth. New York: Abingdon-Cokesbury Press. 128 pp. $1.75.

IT WOULD seem a difficult task to write for children a story laid in Old-Testament times as regards both characters and background. But this book accomplishes it successfully. The background of ancient Palestine comes to life with vividness and charm; its temples and prophets, its villagers and farmers, its flocks and herds and camels, and its earnest life, close to the earth. There is, too, a story of adventure in a disaster that befalls young Nathan when he is traveling alone on an errand undertaken for his parents' sake. Robbers capture him and are about to take him to Damascus to sell into slavery when, by an unexpected turn in the plot, he is saved. His father's land also is saved, just as it was about to be confiscated through thievery and deception. Losing it would have spelled total ruin for Nathan's family. The disaster is averted by the help of the prophet Micah, to whom Nathan has come for help and who is a prominent figure in the story. This book will leave a graphic picture with its readers.

—M. C. D.

MOSES. By Katherine B. Shippen. New York: Harper & Bros. 160 pp. $2.50.

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THE LORD IS MY SHEPHERD: Stories from the Bible pictured in Bible lands. Arranged and illustrated by Nancy Barnhard. New York: Charles Scribner's Sons. 263 pp. $4.50.

Reviewed in *SRL* Oct. 22, 1949.

A PICTURE DICTIONARY OF THE BIBLE. By Ruth P. Tubby. Illustrated by Ruth King. New York: Abingdon-Cokesbury Press. 64 pp. $1.50.

Reviewed in *SRL* Aug. 13, 1949.

THE CHRISTMAS STORY. Arranged by Elizabeth Yates. Illustrated with wood engravings by Nora S. Unwin. New York: Aladdin Books. 54 pp. $2.

To be reviewed in *SRL* Dec. 10, 1949.

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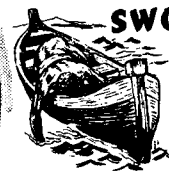

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PAPERCRAFT: How to Make Toys, Favors, and Useful Articles. By Joseph Leeming. Illustrated by Jessie Robinson. Philadelphia: J. B. Lippincott Co. 83 *pp.* $2.50.

A practical book with many diagrams and illustrations, this is for the whole family.

THE KEENE PARTY BOOK. By Frances W. Keene. Illustrated by the author. New York: Farrar, Straus & Co. 255 *pp.* $2.50.
Reviewed in *SRL* March 12, 1949.

WHAT SHALL I DO? By G. Warren Schloat. New York: Charles Scribner's Sons. 90 *pp.* $2.
Reviewed in *SRL* Aug. 13, 1949.

New Editions

AESOP'S FABLES. From the translation of Thomas James and George Tyler Townsend. Introduction by Angelo Patri. Illustrated by Glen Rounds. Philadelphia: J. B. Lippincott Co. 164 *pp.* $2.50.

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TRIGGER JOHN'S SON. By Tom Robinson. Illustrated by Robert McCloskey. New York: The Viking Press. 284 *pp.* $2.50.

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LAZY LAWRENCE AND OTHER STORIES. By Maria Edgeworth. With illustrations by Chris Hammond. London: Watergate Classics. 180 *pp.*

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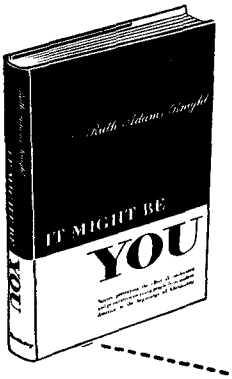

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THE EMPEROR'S NEW CLOTHES. By Hans Christian Andersen. Designed and illustrated by Virginia Lee Burton. Boston: Houghton Mifflin Co. 44 *pp.* $2.

To be reviewed in *SRL* Dec. 10, 1949.

OL' PAUL THE MIGHTY LOGGER. By Glen Rounds. New York: Holiday House. 173 *pp.* $2.50.

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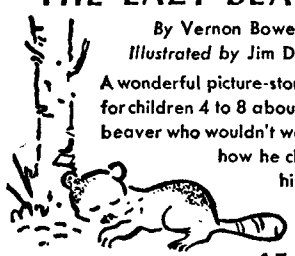

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Seeing Things

THE SAGE OF AYOT ST. LAWRENCE

IN A WORLD which has passed beyond him without ever having caught up with him, there is no keeping Shaw off the stage or out of print. Nor should there be, for the sake of such chances of salvation as are yet ours no less than for our stimulation and delight. When he is not being acted he continues to act, and when he is not doing the writing someone else is writing about him.

His performance of G. B. S. (a major and a taxing role, if ever there was one) during these later years may have often become a little tired and sometimes even more than a little feeble. But why not? Why not, indeed! Was ever a nonagenarian as young and giddy and clear-seeing as he is? What he describes as his dotage, other people would be proud to claim as their nonage. Behind his prophet's beard and in his frail soda-straw of a body resides an agelessness of spirit and mind which reduces the calendar itself to a Shavian jest. In comparison with him young men seem old, and wise men foolish.

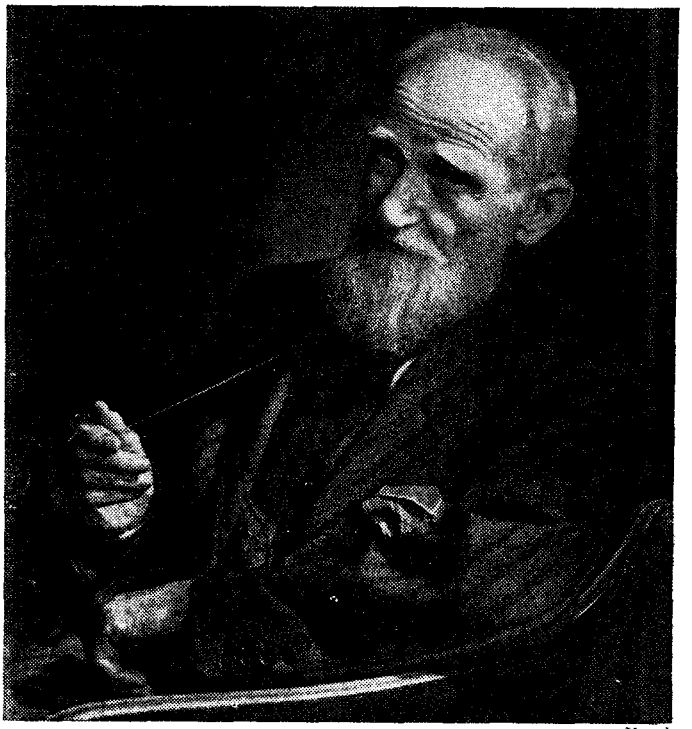
Although time has tamed his audacities, his singularity is as muscular as it ever was. Considering what he is, and especially what he has been, and also what he will be when he and all of us are no more, no wonder he remains as irresistible a subject to others as he has always been to himself. No wonder, too, that, in spite of the library of books he has written and provoked, more books and still more books about or by him appear year in and year out. The end is by no means in sight. So long as the printing presses roll and men maintain their interest in wit, paradox, insult, truth, genius, sanity, moral passion, eloquence, and society, there will be others. Meanwhile, all Shavians have reason to be grateful for William Irvine's "The Universe of G. B. S."* and Stephen Winsten's "The Quintessence of G. B. S.,"† the two most recent volumes to have had their origins in Shaw.

They are quite different, these two books. Mr. Winsten's is a scissors-and-paste affair. It is a "Golden Treasury," a sort of Bartlett, comprised of quotations, familiar and unfamiliar, from Shaw's books, plays, prefaces, and letters. It finds Shaw speaking for himself or through his characters on any number of topics dear to him. These range, of course, from Shaw to English customs, the Irish, women, money, truth, animals, country life, education, culture, the theatre, religions, foreigners, war, imprisonment, or growing old. By its own confession Mr. Winsten's is a compendium of "the wit and wisdom" of Shaw. In other words, it is the kind of book which Ludwig Curtius derived this anniversary year from Goethe's dicta upon religion, nature, art, the body politic, etc., under the title of "Wisdom and Experience," or that a decade ago George Rylands in "The Ages of Man" assembled from what Shakespeare had had to say on childhood, nature, war, kingship, death, sleep, or old age.

It was not until 1752 that the Bard found his first anthologist. This was a man named Dr. William Dodd, a chaplain to the king who was executed twenty-five years after the publication of his "The Beauties of Shakespeare," not for editing such a book but for forging a bond for £4,200 in the name of his former pupil, the fifth Lord Chesterfield. That Shaw has not had to wait so long as Shakespeare did to be anthologized cannot have surprised him. His earliest Palgrave, the first to render unto Shaw (and his public) the things which are Shaw's, is his neighbor at Ayot St. Lawrence, that same Stephen Winsten who only last year in a Boswellian mood wrote "Days with Bernard Shaw."

As everyone knows who knows anything about him, Shaw is an anthology himself. He is not one man; he is many men. His careers have been as diverse as his convictions. As an apostle of change, he has continued to change himself. He has never been at a loss for either words or ideas. Inconsistent as he may have been, no one has ever questioned the consistency of his brilliance. It is his brilliance which brings light, sometimes blinding light, to page after page of "The Quintessence of G. B. S." Mr. Winsten approaches his subject as a man steeped in Shaw. In a happy phrase he describes the Elderly Gentleman as "a ghost of the future." He is well aware that no postulate has been too sacred for G. B. S. to scrutinize or any institution or convention too revered to be spared his mockery. As he sees it, Shaw has been "a centipede with a foot in every cause."

TO MOST of us living in an unheeding world which he has at least ventilated intellectually, this self-fessed mountebank, this mystic, this sage, this steadfast iconoclast, this incorrigible and incurable jester, this dedicated revolutionist, and this unrelenting gadfly, who is G. B. S., has seemed not only one of the great men of our time but one of the exceptional men of history. In terms of the most fatigued of comparisons, he is the present's Voltaire. Although fully conscious of this, Mr. Winsten's approach to Shaw is in itself Shavian. He says, "When the human race has passed out of the famine period of



—Karsh.

George Bernard Shaw—"Whereas his liveliness is prized, his seriousness is most frequently ignored."

*THE UNIVERSE OF G. B. S. By William Irvine. New York: Whittlesey House. 439 pp. $5.

†THE QUINTESSENCE OF G. B. S. Edited by Stephen Winsten. New York: Creative Age Press. 404 pp. $3.75.

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the soul, G. B. S. will be regarded, as he obviously wants to be, as a very normal person." Mr. Winsten's faith in creative evolution is, in other words, limitless.

The compendium he has brought together of Shaw's sayings, fireworks, and opinions is an inevitable volume. Sooner or later someone was bound to edit such a book. And, unquestionably, someone later will do a better job of the editing. Even so, "The Quintessence of G. B. S." holds its own rewards. It belongs by the bedside as well as on the reference shelf. If it invites consultation, it merits sustained reading. The "writing machine" Shaw described himself as being is one of the most driving dynamos known to literature. On page after page the expected sparks fly upward.

One gathers that Mr. Winsten's is not an orderly mind. He leaves his quotations badly classified and strangely unstrung. He has his irritating habits. Frequently he quotes from letters without supplying the name of the person to whom the letter was written. Even when plays, prefaces, and books are his source materials, he fails to give dates. In short, he presents us with a jumble of Shavian ideas without indicating their growth, relationship, or change. Yet this much seems undeniable. In spite of how bewildering "The Quintessence of G. B. S." may prove to new or casual readers of Shaw, it is a beckoning and a dazzling volume. Some of its bright sayings may have lost their luster and their value when snatched out of context. Nevertheless its rewards are many, particularly to anyone who knows Shaw's work and has followed his careers.

This is where William Irvine's "The Universe of G. B. S." comes into the picture. Instead of leaving the Shavian diamonds unstrung, Mr. Irvine offers us the matched necklace. As every wise biographer of Shaw has done, he shows his wisdom by quot-

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ing frequently from Shaw himself. But Mr. Irvine does more than invite Shaw to demonstrate his own brilliance. Not limiting himself to the story of Shaw's life, he writes the story of Shaw's mind. He sets his subject against his period backgrounds in letters, arts, economics, and history. Thus he explains not only Shaw's own influence but those who have influenced G. B. S.

Last year in the fragmentary entries in his "Sixteen Self Sketches" Shaw made clear, in characteristic fashion, why he had never bothered to write his autobiography. "I have had no heroic adventures," he confessed. "Things have not happened to me: on the contrary it is I who have happened to them; and all my happenings have taken the form of books and plays. Read them, or spectate them; and you have my whole story: the rest is only breakfast, lunch, dinner, sleeping, wakening, and washing." In paragraph after paragraph Mr. Irvine proves how wrong Shaw was in his modest immodesty.

I discover that on the back of the jacket someone named John Mason Brown states categorically that " 'The Universe of G. B. S.' is by all odds the most thorough blow-by-blow account to have been written of the multifarious lives Shaw has lived and the fabulous reachings of his mind. It is as entertaining as it should be and as stimulating as it must be. In short, it is worthy of the bewhiskered superman who is its subject." Those are big and lusty words, even as endorsements go. But on rereading Mr. Irvine's book in printed form I find myself in somewhat startled agreement with Mr. Brown.

The most unendurable volume on Shaw yet to have appeared is Archibald Henderson's, which inciudes, among its irritations, the simple fact that it will always be invaluable. The most mendacious, naturally enough, is Frank Harris's. The most valiant attempt to synthesize the multiple Shaws is Eric Bentley's. The most scintillating continues to be Chesterton's. The sprightliest, hence the most readable, remains Hesketh Pearson's "G. B. S.: A Full Length Portrait." And the best writer on Shaw, as he was in the beginning, is now, and ever shall be, is Shaw himself.

Mr. Irvine, however, has his own very genuine contributions to make. His long and detailed discussion of Shavian economics, the Fabian Society, and Karl Marx may serve as a sample. When Mr. Pearson wrote his engaging book, he frankly stated that he was writing "as one who has not read Karl Marx, who has no intention of reading Karl Marx, and who would rather die than read Karl

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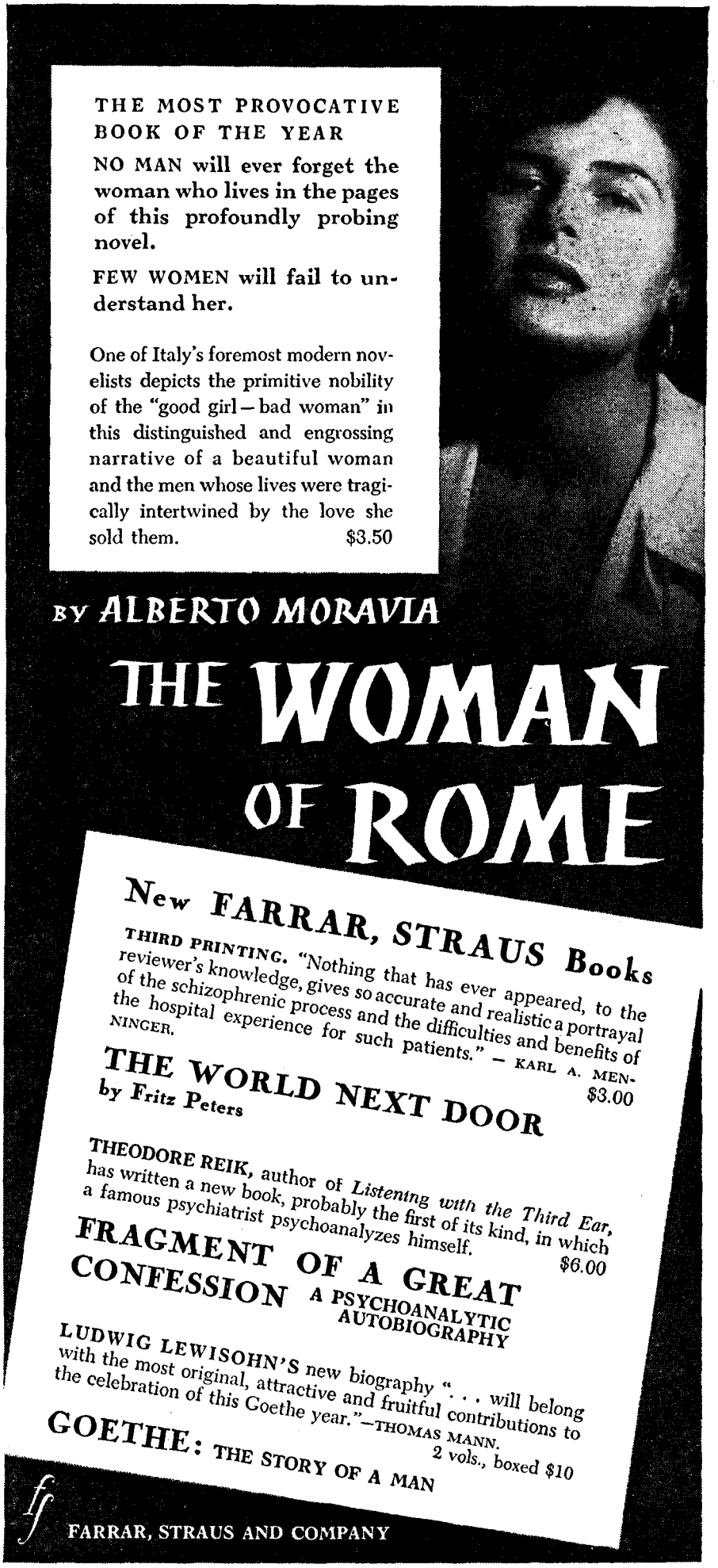
Marx." In all honesty Mr. Pearson had to add that therefore it was "a little difficult" for him to trace the precise nature of Marx's influence on Shaw. Shaw, the man or writer, never fails to supply the liveliest of copy, but it is Shaw's tragedy and the world's that, whereas his liveliness is prized, his seriousness is most frequently ignored. "In all my plays," he once wrote, "my economic studies have played as important a part as the knowledge of anatomy does in the works of Michael Angelo."

Although I cannot pretend that Mr. Irvine's chapters on Shaw's economic and political background make easy reading, I do know that, because of their unsparing thoroughness, I found them both welcome and important. The gayer sections come later. Any Shavian biographer faces the necessity of dealing with certain aspects of Shaw's life which are the equivalent of what in the period of the "well-made play" William Archer would have identified as "obligatory scenes." G. B. S.'s Dublin days, his drunken father, the years of his deliberate unemployment in London, his iridescent performance as an art, music, and drama critic, his championship of Wagner and Ibsen, his warfare against Henry Irving, and his moonstruck correspondence with Florence Farr, Mrs. Besant, Ellen Terry, and Mrs. Patrick Campbell—all these are among the phases which must be dealt with. They are the hazards of the course; the tests of the biographer's wit, insight, and skill.

Mr. Irvine meets most of these challenges admirably. He is capable on the subject of Shaw the critic; highly entertaining in his account of the Ellen Terry paper love affair; excellent in describing Shaw's dwindling into matrimony; and engaging in his picture of G. B. S.'s early years and family life. To be sure, there are some omissions and inadequacies. For example, the Mrs. Pat interlude is insufficiently developed; the correspondence with Robert Loraine is ignored; Henry Arthur Jones's famous diatribe and Shaw's big-hearted answer are unmentioned; the wonderful letters to Forbes-Robertson are not quoted; and the American visit, especially the unfortunate speech at the Metropolitan, is hurriedly passed over.

Even so, Mr. Irvine has done a difficult job well. He has a resilient and independent mind of his own. His knowledge is immense. He can be witty, too. His is a good book and a needed one. It lives up to the challenge of its title, and does succeed in shedding genuine light on the universe of G. B. S.

—JOHN MASON BROWN.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FICTION

(*Continued from page 15*)

but this one is a superbly done and delicate fable of identical twins who could not bear to be in love with the same man.

This whole gallery of stories, by the way, should help to squelch another prevalent myth—that there is a type of story which is peculiar to *The New Yorker*. The myth has its corollary, that all writers for the magazine use practically the same style. The themes, the techniques, the styles that emerge in these stories manage to show just about every possible sort of diversity. No type of story, no kind of writing, seems to have been neglected. There is fine and pointed fantasy to be found in tales by John Cheever, Shirley Jackson, and Oliver La Farge. There are the sensitive evocations of mood and memory by Hortense Calisher, Elizabeth Parsons, and Nancy Hale. There are stories with a kind of historical perspective, like those of Kay Boyle, Jean Stafford, and A. J. Liebling. Vladimir Nabakov dips into his own past with "Colette," or seems to, and exhibits how gem-like and gleaming his prose, on occasion, can be. And there is the hard, controlled realism of writers like Robert McLaughlin, Roger Angell, and Wendell Wilcox. O'Hara is here, with a story that shows how very good he can be, and *New Yorker* "regulars" like E. B. White, James Thurber, and Wolcott Gibbs are exhibited to wonderful and witty advantage.

If one quality were to dominate them all I think it would be that of a kind of impeccable taste. Each is a well groomed, a finished and appropriate thing for what it is. They have no jarring notes. There is not a *New Yorker* style, but it does seem true that there is a kind of *New Yorker* polish.

* * *

Five stories which appeared originally in *The New Yorker* are to be found in "Prize Stories of 1949," an anthology which is now in its thirty-first year and which, for the last nine, Herschel Brickell has edited. Shirley Jackson's "The Lottery" and "The Middle Drawer," by Hortense Calisher, are also to be found in *The New Yorker* volume. Of the other three, one is by J. D. Salinger again. His "Just Before the War with the Eskimos" is not quite so distinguished as the one previously mentioned, but the two together should serve as a prod to some enterprising publisher to bring out his stories in book form. His story talent is about as remarkable as has come to view lately.

Mr. Brickell's judges, Eudora Welty, Ray B. West, Jr., and John Hutchens, have awarded the O'Henry first prize, deservingly, to William Faulkner for "The Courtship," one of his Indian tales. It is pure Faulkner, filled with a breathless kind of action and a wild, weird humor. Mark Van Doren's "The Watchman" has been given the second prize, and is a fine, sustained example of the kind of story in which mood and a poetically symbolic element predominate. But "The White Hound," by Ward Dorrance, which is the third choice, seems to move along too ponderously, and has too much of the kind of "furniture" detail which, to me, clogs its action.

One of the more impressive stories in this year's selection is John Ashworth's "High Diver." It has an admirable vitality, and there is real poignance, too, in its portrait of a young man who becomes a dare-devil for a cheap carnival show. Paul Bowles, who has developed a genre of his own, by concentrating on stories which set the civilized man against exotic and primitive backgrounds, is represented with "Pastor Dowe at Tacate." It is a striking story of a missionary in Mexico, defeated by the cunning and implacability of the natives he has come to convert.

That the overall quality of this volume does not altogether measure up to *The New Yorker* collection is undoubtedly due to the fact that Mr. Brickell has been limited to choosing from the magazine output of only one year. But a good percentage of his twenty-three stories are of a very high order, and demonstrate that our best stories are appearing in magazines of almost every description: in the literary quarterlies, in magazines of long distinction like *The New Yorker* and *Harper's*, in fashion publications like *Mademoiselle*, and in huge-circulation periodicals like *Collier's*. The art of the short story seems to be a very lively and flourishing one these days, and the anthologies, like Mr. Brickell's, are serving a more useful purpose than ever.

Eternal Bungler

THE BEST OF INTENTIONS. By Robert Molloy. Philadelphia: J. B. Lippincott Co. 314 pp. $3.

By Pamela Taylor

ROBERT MOLLOY has written the life record of a mediocre man; as he lets Joe Moreton tell his own story, in the first person, the reader follows in fascinating detail the creation of a human personality. Joe's narrative covers a few weeks in his life, weeks which have just passed and which are almost—but not quite—a turning point in his career; but he is brooding also over his past, and, as his account runs on, it documents the gradual accretion of defeat for a man whose intentions have always been good. The measure and reason of his defeat Joe grasps dimly; to the reader it is frighteningly clear.

Joe Moreton was born and has always lived on New York's upper West Side. His mother's family were Irish Catholics, and proud of it, his father Scottish and Protestant. Joe remembers his parents with pallid affection; his childhood had been full of fears, fears of fire engines, and being sent to "the orphan house" when he was tiny, fears of being beaten up and laughed at by the neighborhood toughs when a little older. When the book opens Joe is trying to find an opportunity to tell his wife, Peggy, that he is planning to leave her. A good Catholic, there is no hope of her divorcing him, but he is infatuated with Serena, a rather plain, quite ordinary young woman with vague cultural yearnings like his own.

Joe, it becomes evident as he thinks

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Joanne DRU • John IRELAND
Mercedes McCAMBRIDGE
Written and Directed by ROBERT ROSSEN
Victoria
Broadway & 46th Street

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back over his past, has been a man whom women have always liked, and to whom they have done infinite harm. During the pinched days after his father's early death, Joe, then a bookish, self-conscious adolescent, had met Caroline Ferguson, the pretty daughter of prosperous parents. For years he danced attendance on her, painfully aware of his poverty, saving and scraping to buy theatre tickets for her, or a few pathetic flowers, reading poetry when she was planning to be a poet, plays when her interest swerved to drama. Their love affair, an absorbing one on his part, a vanity-serving one on hers, ended when she brought home a half-finished novel from college expecting to bask in adulation, and getting instead his frank opinion of its silliness.

For those who read fiction to gain a little more insight into the ways of their fellow human beings this book will be absorbing and convincing. Mr. Molloy is not sorry for Joe Moreton, the eternal bungler, the frustrated little man who was born to be the butt of every potential sadist, plodding from day to day in a life to which he brings no content, nor even satisfaction. Plagued by vague adolescent dreams, aspiring to an intellectual level far above his intelligence, not even arousing enough dislike to lend a sharp edge to his existence, Mr. Molloy plucks him out as a scientist might a sea-anemone, and lays him before us, dim, well-intentioned, squirming.

FRASER YOUNG'S LITERARY CRYPT: No. 334

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 334 will be found in the next issue.

BDASDQEE TME NQQZ

YGOT YADQ SQZQDMX

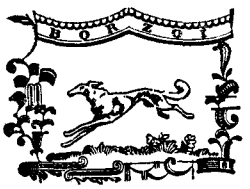
FTMZ DQFDASDQEEUAZ.

—OTMDXQE PMDIUZ.

Answer to Literary Crypt No. 333

Happy is the man who hath never known what it is to taste of fame —to have it is a purgatory, to want it is a hell.

—P. H. STANHOPE.



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DRAMA

(Continued from page 17)

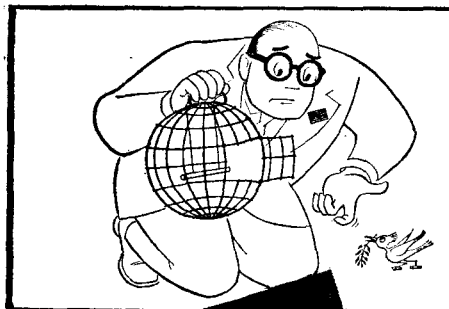
ing openings in 2050, it will be because he has taken off in a rocket to the moon, which ought to be no trick at all for a man so well acclimatized on *The Sun*.

Ever since he operated an amateur stock company in Savannah Mr. Morehouse has been stage-struck. As a theatre critic and columnist he knows everything at first hand about the New York theatre of the last thirty years. But his detailed knowledge of the theatre of the long past has always been astonishing.

"Matinee Tomorrow: Fifty Years of Our Theatre" is the natural result of his unconquerable enthusiasm. It is a discursive record of plays and people. Mr. Morehouse is not so pedantic as to assume that a play is any good without a player—preferably Maude Adams, Ethel Barrymore, Marie Doro, or Anna Held. Having enormous relish of the theatre, Mr. Morehouse has rounded out his chronicle with fascinating gossip about producers and with racy anecdotes about the hocus-pocus of show business. This is an informative book that also smells of the theatre. Mr. Morehouse's theatre is the one that people have always gone to for excitement and enjoyment, no matter how cantankerous the critics have been. It is copiously illustrated with photographs that make the past seem not only plausible but desirable. Although Mr. Morehouse sets the facts down accurately in great abundance, spelling all the names accurately except that of John van Druten rpt John van Druten, he cannot help being romantic about the magic world of stage people. He is a good reporter who is stage-struck and understands that history is people.

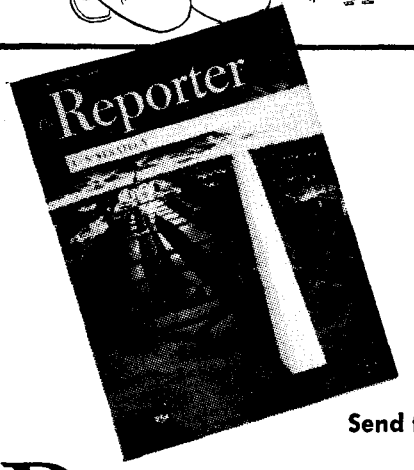
No one who knows how much work Mr. Morehouse does can imagine how he found time to write this thoroughly documented book. But you can depend upon it that he did not write it in one place. A connoisseur of hotels, he wrote "Matinee Tomorrow" in the Ritz-Carlton in Boston, the Chalfonte-Haddon Hall in Atlantic City, the Biltmore in Atlanta, and the Monticello in Alexandria Bay, N. Y. He scribbled the foreword at Fancy Rock, St. Lawrence River, Thousand Islands. Rest assured that Mr. Morehouse will still be operating in 2050 with his worn and battered traveling bag alerted in the closet.

Brooks Atkinson is drama critic for The New York Times. *He edited "Walden and Other Writings of Henry David Thoreau."*



New Light from Many Angles on

U. S. Strategy For Peace



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CRITICS IN HOBBLES

(Continued from page 9)

erary Criticism," on the other hand, we find the beginnings of a method of reading poetry—the method of close rhetorical analysis, which was to be developed in collaboration with C. K. Ogden, then pushed to its limits by William Empson, and later employed patiently and profitably by Cleanth Brooks and Robert Penn Warren, among so many others. This would seem to indicate that Mr. Richards has been a more potent parent than Mr. Eliot in the field of critical methodology, despite the widespread and clamorous ancestor worship of which the latter has been the revered object. But let us look a little more closely at "The Sacred Wood"—that small book which has been credited with so great an influence. In it we find both critical theory and practice; the first sketchily set forth in such essays as "The Perfect Critic" and "Imperfect Critics," the second displayed in such papers as "Hamlet and His Problems" and "Dante."

Mr. Eliot's theory is in large part an argument against impressionistic criticism of the kind produced by Pater, Arthur Symons, and other appreciators of literature. He argues that criticism should not be "creative" in any sense, and he contrasts Swinburne, who "found an adequate outlet for the creative impulse in his poetry," with the Symons type, whose experience of literature results in "a mixed critical and creative reaction." From this comparison Mr. Eliot moves on to the suggestion that "the artist is—each within his own limitations—oftenest to be depended upon as a critic; his criticism will be criticism, and not the satisfaction of a suppressed creative wish—which in most other persons, is apt to interfere fatally."

Just as criticism must be untainted by creative impulses, so must the critic be scrupulously void of all "emotions except those immediately provoked by a work of art—and these (as I have already hinted) are, when valid, perhaps not to be called emotions at all." Mr. Eliot does not attempt to explain how anyone can distinguish in anyone but himself—or even in himself—between the emotions which are "immediately provoked by a work of art" and those which are not; but he goes on to declare, with perfect accuracy, that bad criticism is "that which is nothing but an expression of emotion," and to make the fruitful suggestion that, "in a really appreciative mind,"

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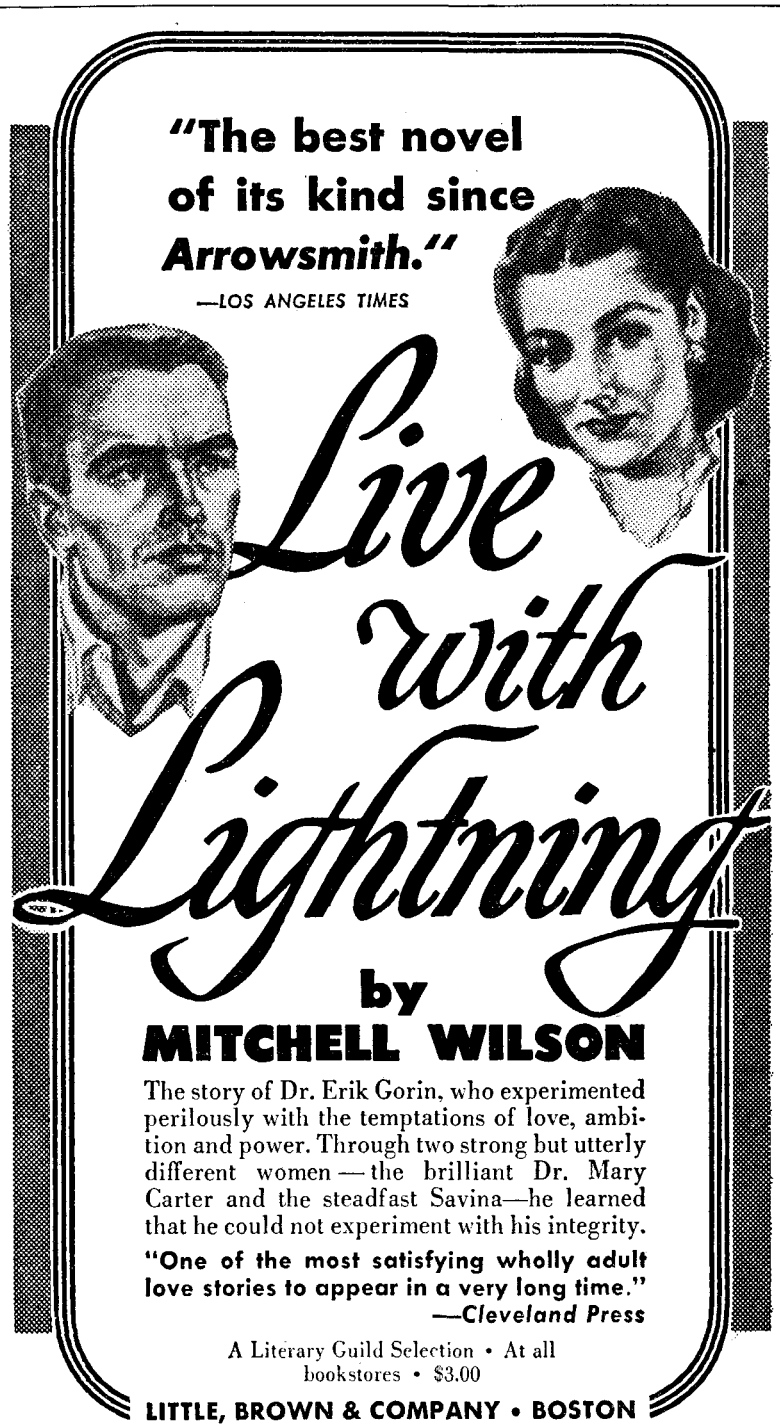
perceptions do not "accumulate as a mass, but form themselves as a structure; and criticism is the statement in language of this structure; it is a development of sensibility." So it would seem, after all, that we need not scorn literary appreciation, so long as it resides in and is expressed by "a really appreciative mind."

Briefly, then, Mr. Eliot sets up in "The Sacred Wood" the ideal of a rigorously pure, objective criticism, based on an esthetic experience from which all "accidents of personal association"—what Mr. Richards would call "mnemonic irrelevances"—have been excluded. This is perhaps an admirable ideal—although I believe it impossible of realization—and it is one that has been regarded with steady faith by most of the New Critics; each man of them remaining true to it, after his fashion and to the best of his abilities. But, as I have pointed out in an earlier article ("T. S. Eliot: In Sight of Posterity," *SRL* March 12, 1949), we shall search vainly in Mr. Eliot's work for any examples of the word-by-word analysis so consistently engaged in by his self-styled disciples. In this activity they are the children of Mr. Richards. Indeed, however firmly Mr. Eliot may have impressed his critical ideal upon his followers, it is hard to see how the critical practice of "The Sacred Wood" could have commanded the respect that it has, or exerted the influence with which it has been credited.

It is an instructive exercise to take any one of the essays in this volume apart, and add up the total of what the critic has said in it. Let us examine "Dante," for instance. In his first eight pages Mr. Eliot disagrees with Paul Valéry, argues that philosophical poetry can be good art, tells us that Lucretius was a better philosophical poet than Parmenides and Empedocles (because he was not trying to invent a system), remarks that "Dante had the benefit of a mythology and a theology which had undergone a more complete absorption into life than those of Lucretius," chides H. D. Sidgwick for not taking Dante's "allegory" seriously, quotes M. Hauvette as to Dante's "didactic intention" and his lack of intention to write an epic, quarrels with an interpretation, in Landor's "Pentameron," of the Paolo and Francesca episode, and takes issue with Mr. Sidgwick again over the reading of another passage. Then he declares that the artistic emotion presented by every episode of the "Commedia" is dependent on the whole, and asks what the "whole scheme is." To this he replies that "the emotional structure" within the allegorical framework "is an ordered scale of human emotions . . . the most comprehensive, and the most *ordered* presentation of emotions that has ever been made." He goes on to inform us that it is impossible to understand the "Inferno" without relating it to the "Purgatorio" and the "Paradiso"; he explains the sense in which Dante is "the great master of the disgusting"; refers again to the completeness of the emotional "structure," asserts that "the aim of the poet is to state a vision"—a task in which Dante's success is "so nearly complete," and then finally returns to M. Valéry.

Fruitlessly one scans this essay for fresh critical insights and aids to understanding. It is all very thin, and much of it second hand. And when we perform the same operation on "Hamlet and His Problems," as another example, we arrive at a similar result. Once we have subtracted from Mr. Eliot's view of "Hamlet" all that he owes to other critics, the remainder is not substantial. Apart from the enunciation of the famous principle of "the objective correlative" the chief original contribution to the discussion is an application of that principle, leading to the remarkable and highly questionable statement that "Hamlet (the man) is dominated by an emotion which is inexpressible, because it is in *excess* of the facts as they appear." Please, if you will, recall those facts!

Descending from the founders to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their followers, we find that the New Critics have, quite naturally, done their jobs and sought their goals with widely differing talents, by more or less extreme routes, and with varying degrees of success. At their worst they have written jargon and pretentiously faked their findings. At their dullest they have rivaled the dullest of Talmudic scholars. At their funniest they have reminded their readers of industrious Baconians. At their best they have given us valuable readings—Cleanth Brooks's analysis of Donne's "Canonization" is but one of many fine examples, while the same critic's study of "Ode on a Grecian Urn" is, in my opinion, an example of less successful, even superfluous, critical performance. Mr. Empson's noted exercises in "Seven Types of Ambiguity" are almost fantastically ingenious, but they contribute little, that I can discover, to the understanding and enjoyment of poetry, and while Mr. Empson is busy hooking small ambiguities—often imagined by himself—bigger ones get away, for as his own master, Mr. Richards, has observed: "Words, as we all recognize, are as ambiguous in their feelings as in their sense; but, though we can track down their equivocations of sense to some extent, we are comparatively helpless with their ambiguities of feeling." I suspect, too, that Mr. Richards's belief in the importance of "making out the plain sense of poetry" has led to much futile effort, in no way related to sound literary criticism. But we must return to generalities, for there is no space here, nor competence, to consider the New Critics individually.

SPEAKING generally, then, I find that the New Critics have been limited in action by their fears and their distastes. Or should one say by the purity of their ideals? They have, almost completely, discarded the aids of the historical approach. They have denied the validity of impressionistic criticism. They have sought to purge themselves of "accidents of personal association" and "mnemonic irrelevances." They have tried to cleanse their esthetic responses of personal, peculiar emotions—to experience nothing not properly inherent in the esthetic object. They have attempted to fix their sights exclusively on the piece of writing under examination. They have shied away from evaluative judgments and rules of excellence. They have, perhaps, placed too great faith in the revelatory powers of verbal analysis. And they have turned from the comparatively easy task of older critics—that of telling *what* literature does to its readers—to the nearly impossible task of telling *how* it does it.

All this means that the New Critics have been working bravely in hobbles and blinders. Their repudiation of impressionistic criticism is a flat refusal to face reality, for, despite all arguments to the contrary, the literary criticism of any given person can never be anything but impressionistic—except in so far as he is content to pronounce very limited, second-hand literary judgments on the basis of fixed rules, and this kind of activity is one which the New Critics, along with many critics not new, view with abhorrence. Criticism must be impressionistic because reading must be impressionistic. A reader brings to even a single line nothing less than his whole experience, and his response to the line is bound to be conditioned by his whole experience, with all its private accidents and mnemonic irrelevances. He cannot escape his personal history—which may include a great deal of "literature" as well as a great deal of "life" —no matter how unconscious he may be of most of it. His previous esthetic experiences are inextricably interlaced with his other experiences; the sources of his pleasure and displeasure, in the presence of a poem or another esthetic object, are beyond his control and often beyond his understanding. So it is obvious that every genuine response to poetry—to all art—must be the essentially individual, peculiar response against which most of the New Critics would argue. Indeed, no other kind of response is worth while. But, if it is to be translated into sound criticism, it must of course pass certain tests; it must be communicable and capable of winning the approval, or at least the respect, of other readers who are themselves respected for their literary judgment.

When the New Critics fear or shun personal emotion, they ignore other facts: that literature is calculated to generate emotion, among other things, and that an emotional response to literature by a competent critic—say Francis Thompson, or dare one say even Pater?—is one form of criticism, and often a valuable form. If a critic cannot enrich his report of an esthetic experience with his personal emotions he is not competent, or at the best he is almost sure to be uninteresting, and if he feels personal emotions without expressing them he is not candid.

The isolation of the esthetic object may permit of interesting investigations, but no piece of literature can be fully understood in isolation: it exists in meaningful relationship to all literature, past and present, and the comparative critical method must be employed if its values are to be fully explored. Indeed, no literary work can be truly viewed other than comparatively: the unfamiliar must be translated into terms of the familiar, as far as possible, while that which cannot be so translated must be contrasted with the familiar, if it is to be understood for what it is. As for evaluative judgments, they are after all the final goal of criticism—or criticism is ultimately impotent; and again we must face the fact that there can be no estimate of value which is not comparative, relative. (This does not mean, of course, that one generation cannot and will not reverse the critical verdicts of another. But, if past generations had not had the courage of their critical convictions, literary history and criticism would have been the poorer.)

Then there is the attempt of the New Critics to unlock the secrets of art by means of verbal analysis—to tell *how* literature does to its readers what it does—and on this point, I think, Swinburne is both pertinent and authoritative. "When the highest intelligence enlisted in the service of the higher criticism has done all it can ever aim at doing in exposition of the highest things in art, there remains always something unspoken and something undone which never in any way can be done or spoken. The full cause of the full effect achieved by poetry of the first order can be defined and expounded with exact precision and certitude of accuracy by no strength of argument or subtlety of definition."

Summing up, it seems to me that the New Criticism has suffered from its self-imposed limitations, but that its best practitioners have done valuable work within a restricted field. The attempt to produce a "pure" criticism has, I think, kept achievement within narrow bounds. It is obvious that no knowledge is too great, no number of techniques too many, for the business under discussion, and it is also obvious—by definition—that the omnicompetent critic, or group of critics, must employ all available approaches, techniques, and tools. Indeed, there are many signs that the New Critics are beginning to recognize these truths and jump fences, and that their attempted purity promises to become a thing of the past.

Finally, I should like to quote two critics—Longinus and Thomas Stearns Eliot. Longinus said: "The judgment of literature is the last result supervening upon much experience." And Mr. Eliot has said, on the same subject: "There is no method except to be very intelligent."

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The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING *Recording Technique, Surface*	PERFORMANCE AND CONTENT
BEETHOVEN: SYMPHONY #5. Paris Conservatory Orch., Schuricht. London (LP) LLP 7	Another excellent recording, faultily transferred to LP, at least in early samples. Louder passages break up, "crumble," may not track. Test your copy.	This Fifth is welcome: it is of the nervous, tense, swift sort but with good control; tempi are strict—no studied ritards à la Stokowski-Koussevitzky.
*RIMSKY-KORSAKOV: "ANTAR" (SYMPHONIC POEM). Cleveland Orch., Leinsdorf. Columbia MM 834 (4) LP: ML 2044 (10")	A beautiful recording from the hi-fi angle as well as the general sound; the LP tends to fuzziness in loudest parts—not quite up to 1948's "Scheherezade."	If you are a bit ashamed of liking the ubiquitous "Scheherezade," try this much less familiar but similar work! Usual Rimsky—skilfully orchestrated, smoothly superficial.
DON COSSACK CONCERT. Don Cossack Chorus, Jaroff. Columbia MM 844 (4) LP: ML 20 70	Is this a better-than-ever Cossack recording—or is my equipment just better than at the time of their last album?	More of the persuasive Russian vocal influence, heightened by fine recording. Underneath, except for two Tchaikovsky sacred numbers, this is hepped-up dinner music, no more.

PERFORMANCE IN THE FLESH

TERMS such as "reproduction" and "fidelity" notwithstanding, the phonograph gives us a musical experience that often enough differs profoundly from that of a performance in the flesh. Nor is it always to recorded music's disfavor. A striking way to probe these differences for yourself is to hear an actual "live" performance of music long and intimately known to you only in the recorded form. In such a situation the most unexpected sensations may come to the surface, a thousand and one details of contrast jump out. Your understanding of a work is altered and usually deepened by such an event and this column recommends a concert ticket as the finest way to increase enjoyment of recorded music. Two personal examples, in recent days, bring this to mind.

1. For years I've owned an ancient recording of a G minor harpsichord concerto of Bach. I once played it often because of the music, though the performance was mediocre—I had never heard it elsewhere. A day or so ago Szymon Goldberg played in concert an A minor Bach violin concerto—the first notes revealed it as an alternative version of the G minor concerto of my old records, and here was my first "live" performance. Though I had not played the recording for a half dozen years, the first notes brought back instantly its every nuance—indeed, I could hear the inept and unrhythmic harpsichordist as a kind of attending ghost to the unfolding performance before me! The contrast with the accurate Goldberg playing became at one point so vivid that I laughed out loud, to my neighbors' utter surprise.

2. Elucidation of some perplexing music came in another performance, the De Falla harpsichord concerto, which I had known only in recordings (Mercury D-5; Columbia X-9). In that form the concerto had always seemed gross, ugly, strained in expression; I could not fathom it. Now I can guess the reason.

The harpsichord is a small-voiced instrument paradoxically massive in its proper intimate surroundings. Older harpsichord music was written with that massiveness in mind but the modern concert hall, too large, reduces it to a faint tinny echo. Luckily, on records the harpsichord regains the solidity it so lacks in concert and so harpsichord recordings are actually more faithful "reproductions" of the original intentions than the "live" performance itself.

But De Falla is a modern. It struck me suddenly, hearing his concerto on the stage, that he had written specifically for the modern, not the ancient circumstance, that he actually intended that small, far-away, silvery sound we hear in the concert hall today—so false to Bach, Scarlatti, Haydn. His instrumentation is obviously patterned on it and it is astonishingly lovely.

—EDWARD TATNALL CANBY.

JOHN KELLY
CONFOUNDS THE CRITICS

RICHARD McLAUGHLIN [*1*] discovered in "Alexander's Feast" a "tantalizing and even captivating riddle about beauty and wisdom and the follies of their pursuants . . . A brilliant tour de force on the classic themes of love and death and immortality."

ORVILLE PRESCOTT [*2*] was "irritated and baffled often, but was always interested and often highly amused . . . Part satire, part fantasy and part outrageous buffoonery, this farrago of wit, erudition and nonsense is brilliant in a thoroughly perverse and decadent fashion . . . As cryptic as the oracle at Delphi."

THE NEW YORKER found "Mr. Kelly's prose, like his cast of characters, pithy, erudite, and coolly precise."

And **RICHARD MATCH,** [*3*] who thinks the author has played a private joke on the book reviewers, hopes "one of Mr. Kelly's friends will undertake to produce a "key" in the manner of the well-known keys to 'Finnegans Wake'."

1. *Saturday Review of Literature*
2. *New York Times*
3. *New York Herald Tribune*

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DOUBLE-CROSTIC No. 816

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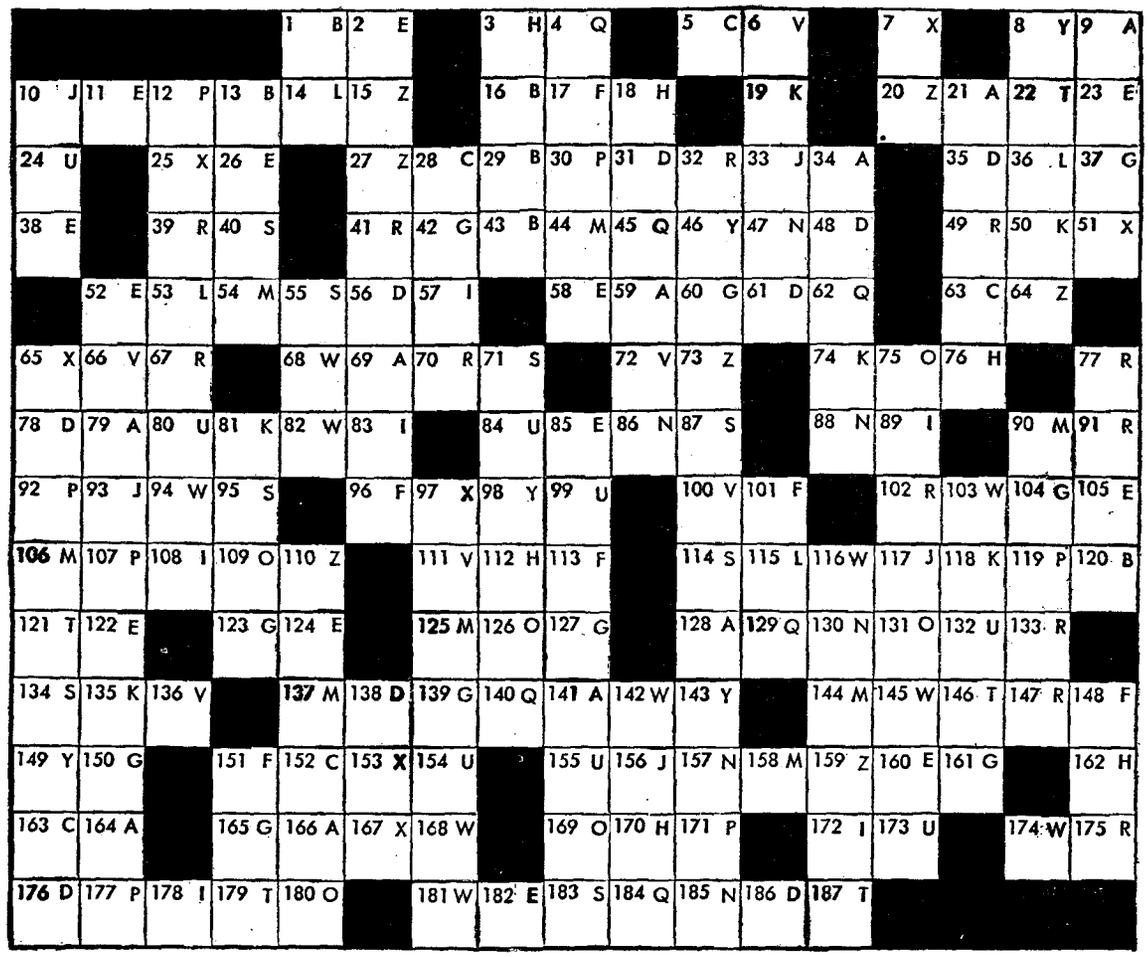
By Elizabeth S. Kingsley

DEFINITIONS	WORDS
A. Destitute (comp.).	164 166 128 79 141 34 59 9 69 21
B. The "lily maid of Astolat" (Tennyson).	13 43 16 1 120 29
C. The name Odysseus assumed in dealing with Polyphemus, the Cyclops.	152 63 28 5 163
D. Uncomfortable (3 wds.).	31 35 138 56 186 176 61 48 78
E. Persons of pompous appearance but actual insignificance (2 wds.; slang).	122 2 11 124 26 38 23 105 85 58 160 182 52
F. American dramatic critic on the New York *Tribune* (1836-1917).	96 151 17 113 101 148
G. A place or situation of agreeable ease (3 wds.).	161 60 150 42 37 139 123 127 104 165
H. A small ridge or mound of earth.	170 3 18 76 162 112
I Excessively (chiefly U. S. and Scot.).	172 108 178 89 57 83
J. A knot in wood.	117 10 33 156 93
K. A cavity or sinus (anat.).	19 50 74 135 81 118
L. Black (Fr.).	14 53 36 115
M. Succeeded in gaining.	137 54 125 44 144 153 106 90
N. Tessellated; variegated.	88 157 130 86 185 47
O. Character in title of book by Frances Hodgson Burnett, 1888.	109 131 126 180 75 169
P. Blank verse tragedy by S. T. Coleridge produced at Drury Lane, 1813.	107 119 12 92 30 177 171
Q. Safety zones for pedestrians (Eng.).	129 4 184 140 45 62
R. To fall headlong (3 wds.; colloq.).	77 91 133 67 49 32 175 39 41 102 147 70
S. The intensity factor of chemical energy (chem.).	134 114 40 183 71 55 87 95
T. Crackbrained (slang).	179 22 121 146 187
U. Contemptuous of the average or ordinary.	80 132 155 99 154 173 84 24
V English philosopher (1588-1679; "Leviathan")	66 72 111 100 136 6
W. Delighted beyond measure.	168 145 103 116 174 68 181 82 94 142
X. A person of congenital abnormal mind, bordering on insanity or degeneracy.	167 7 65 153 25 97 51
Y. First name, English woman novelist whose pseudonym was "Ellis Bell."	149 8 46 98 143
Z. Supplied an organization with officers, teachers, etc.	20 15 27 64 73 159 110

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).



Solution of last week's Double-Crostic will be found on page 7 of this issue.

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the Phoenix Nest

MAN IN AN ARM-CHAIR

YOUR brow is darkened with a
look of storm;
the silence in the room is gray
and steel.
The women in the kitchen bustle
warm,
call lunch and wonder gently how
you feel.
You will not come to lunch; the
teeth of ire
set deep into your flesh with points
of fire.

They say that you are "difficult," "he
broods—
you can't approach him when he's in
these moods."
They sigh that eggs are growing cold;
(today
is passing with its precious hours
away,
never to return) imperative
a shave and haircut—then they will
forgive.

And in the burning vitals of the
mind
the brilliant angels battle; you are
blind!
With savage hold on hope, you flee
the blaze
of demon-eyes in urgent, close arrays.
They say that you are difficult
tonight.
Your lips are pale; your eyes are
strangely bright.

*You cannot move until the foot is
sure.*
*You cannot speak until the tongue is
pure.*

—JESSIE TRUMBOWER ELLISON.

* * *

SUGAR PLUM LAND

NOVEMBER is the month when the stars go on their long shift and the moon becomes more enticing than ever because of the bare darkness of the world around. Coming down a trail in the Cascade Mountains one moonlight night I found the forest an enchanted place. Gold and scarlet leaves still clung precariously to vine and broadleaf maple and the green of the forest floor was more carpet than underbrush. The moon was so bright that it did not silver the objects on which its rays fell, but instead made the leaves glow like shaded lamps of rose and pale yellow standing upon a dark green rug. Moving towards an open place from the shadows was like moving into the light of revelation. Looking at this illuminated place, mystic and silent in the core of darkness, I felt the silver flower of November beauty laid gently on my heart.

Then Jack Frost, that famous craftsman, comes to my mountain valley on night shift and I wake up one morning to find each blade of grass, each leaf and branch silvered beautifully and completely. The leaves of the Sweet William are Jack's special pride, I think, for they turn upwards slightly at the edges and so the center groove is in lovely green contrast to the border of soft white. The frost makes this green paler than in summer—truly an ice-green—and the whole gives an effect of delicate beauty that I have never seen equaled by human hands.

Autumn has fallen from the trees to the ground and now the hill tapestry of a little while ago is a carpet underfoot of tempered brown, green, yellow, and red. It is frost, not fog, which softens now, lightening everything under its thin glaze until the reds are rose and the yellows almost ivory. My valley has become Sugar Plum Land! The flowers in sheltered rockeries and borders resemble nothing so much as those delicious candied fruits of the confectioner's window. The blue of gentian, the rose of ice plant, and the green of all the remaining leaves show through the frosted coating and it is all I can do not to nibble them or pick the toothsome-looking foliage from secluded apple trees and munch it greedily.

Frost is most beautiful when it comes before the snow, for then it is in lovely contrast to the dark objects which it decorates. Nevertheless it is all a bit confusing then, for my valley is snow-white although there is no snow and it is the only white place; the forest is evergreen, the mountains are still dark. In other years at this time the mountains might have candles lighted on their summits and their rock faces carved from alabaster and porphyry. But in frost-before-snow years they are deep emerald with a diamond sparkling between them.

Each night now my valley is in rehearsal for the Christmas pageant. Small evergreens are trimmed with tinsel, icicles, and pseudo-snow, with lights flashing from their branches

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he moon shines or the rays
ny lamp touch them. Stars
in the sky and hang from
anches of the tallest ever-
Stars above and stardust be-
low, sprinkled on every bush and tree in the clearing and making even the hemlock walls of my cabin sparkle. It is like walking among millions of fireflies. The delectable sugar plums are everywhere and when I go outside I feel as though I had stepped straight into one of those stories where gumdrops grow on trees and the rivers run with delicious lemonade. Each year I used to ask Santa Claus for a present like that—and now he has given it to me. I must have been very good indeed!

—GILEAN DOUGLAS.

* * *

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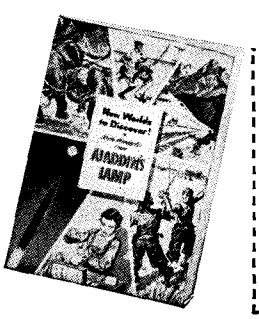

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